

IN THIS ISSUE: { "Concerning the Renaissance of Choral Music" (Article I)—by Father Finn  
Everything of Importance in the World of Music

# MUSICAL COURIER

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WHOLE NO. 2613



Photo © by Marceau

Dagmara Renina  
(Princess Troubetskoï)

Internationally known soprano, who, after many successful concert appearances in America this season, will return for the season of 1930-31



RUTH PETER,

of Washington, D. C., soprano, "whose voice was so exquisitely developed after seven years of vocal training under Edna Bishop Daniel. During that period she became a popular concert artist of the capital, sang the leading soprano roles in *The Chimes of Normandy* and in Victor Herbert's *Sweethearts* with *The Washingtonians* for several engagements in the Shubert-Garrick Theater and became a popular radio artist, as well as soprano soloist in the Church of the Covenant, a position she has held for the past three years." (This statement appeared in the *MUSICAL COURIER*, issue of July 16, 1925.) For the past two years, Miss Peter has been in Italy preparing her operatic roles, and last year she made her grand opera debut there. She has appeared with success in stellar operatic roles in various Italian towns and has won flattering commendation from the press for the beauty of her singing. Frequent news of Miss Peter's operatic successes, reprinted in *Washington papers*, has been a stimulus and inspiration to the many pupils now training with Mrs. Edna Bishop Daniel at her Studio in Washington, D.C. (Photo © Bachrach)



IRA B. ARNSTEIN,

whose opera-oratorio, *The Song of David*, was successfully given at Town Hall, New York, on April 26.



FREDERICK HAHN,

president-director of the Zeckwer-Hahn Philadelphia Musical Academy, which will celebrate its sixtieth anniversary with a concert at the Academy of Music, Philadelphia, on May 21.



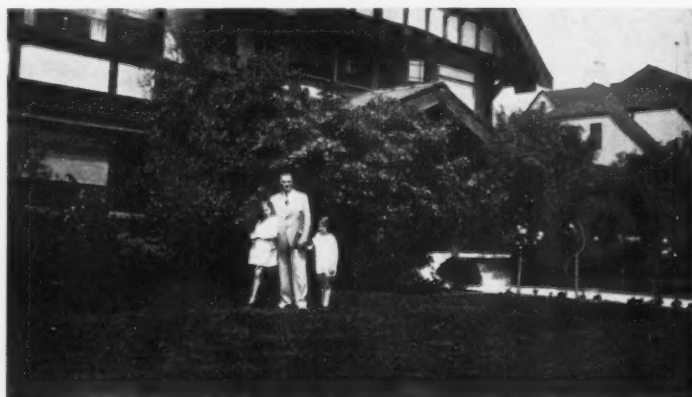
JOSEPHINE KACKLEY,

who has been engaged as head of the department of public school music at Michigan State Institute of Music and Allied Arts, in East Lansing, Mich. Miss Kackley, who has been the Michigan representative of the National Playground and Recreation Association, will terminate her work with that organization with music festivals held during May in six counties in which she has been stimulating an interest in community music, and will take up her duties at the Institute in the fall. John W. Stephens will continue as head of the theory division of the public school music department and Miss Kackley will conduct the teachers' training and method classes. So great was the increase in enrollment in this department last fall that it will also be necessary to engage an assistant to take charge of extension work.



STANLEY BARON,

seven year old pupil of Josef Wissore, well-known teacher of Philadelphia and solo pianist of the Lester Concert Ensemble. The prodigy has been taking lessons for only two years, but his progress has been remarkable. He recently appeared as piano soloist with the Philadelphia Chamber String Simphonietta at a concert held in the ball-room of the Bellevue-Stratford Hotel in that city and created a sensation, displaying a remarkably developed technique and true musical feeling. (Photo by Kubey-Rembrandt)



PAUL ALTHOUSE,

popular tenor, whose season seems unending. This week Mr. Althouse is appearing at the Harrisburg Festival, and he will fulfill several other engagements before summer. Next season, according to present indications, will be an exceptionally busy one for the tenor. (Underwood and Underwood photo)



WILLIAM THORNER,

photographed on the lawn of his home in Hollywood, where he is now firmly established with a large class of pupils, many of whom are well known film personalities, who, realizing the value of proper voice instruction, are working with this distinguished maestro. In the upper picture Mr. Thorner is shown with his children.

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## Lindsborg's Forty-Ninth Festival a Gala Event

Arthur Hackett, Marie Sundelius and Albert Spalding Give Individual Recitals—The Messiah and St. Matthew Passion Beautifully Presented—Other Events of Interest.

LINDSBORG, KANS.—All roads lead to Lindsborg during Holy Week, as thousands of music lovers from Kansas and other states pour into the little city for the annual festival, giving it almost a metropolitan air.

Albert Spalding opened the forty-ninth festival on Palm Sunday with a recital. He presented a magnificent program in a manner which stamped him as a master among violinists. The audience was loath to leave, and lingered on until Mr. Spalding had played several extra numbers. Andre Benoist, as his accompanist, was a worthy co-artist with Mr. Spalding.

### THE MESSIAH

The Bethany Oratorio Society of 500 voices, assisted by the Bethany Symphony Orchestra, with Arthur Uhe as concertmaster and Arvid Wallin at the organ, gave the 144th and 145th renditions of Handel's Messiah on the evenings of Palm and Easter Sundays, respectively. Hagbard Brase, director, had his forces well in hand, giving a broad, masterful and inspiring reading of the score. The technical proficiency of the chorus is outstanding, but still more so the religious fervor which always grips deeply. Soloists assisting in the renditions were: Mable Markle, soprano; Joanne De Nault, contralto; Arthur Hackett, tenor; Claude Newcomb, tenor; Henri Scott, bass. They gave a good account of themselves.

### ST. MATTHEW PASSION

On Good Friday the Oratorio Society, under Mr. Brase's direction, presented the sixth rendition of Bach's St. Matthew Passion. This is an oratorio of the soul, with its story of Gethsemane and Golgotha which calls for an interpretation of spiritual devotion attuned to the trials and suffering of the last hours of Christ upon earth. Chorus and orchestra gave a beautiful portrayal of this profound work, which left an impression of reverence and mystery. Arthur Hackett as narrator proved himself an artist of great ability and contributed largely to the success of the rendition. Other solo parts were sung commendably by Mabel Markle, Joanne De Nault and Henri Scott. The aria, Have Mercy on Me, Oh Lord, was rendered by Mme. DeNault with touching pathos.

### SYMPHONY CONCERT

It is quite unusual that a small city like Lindsborg should, in addition to its celebrated chorus, also boast of a symphony orchestra of more than ordinary merit. The membership is composed of local talent recruited mostly from Arthur Uhe's large string class and the brass classes under Hjalmar Wetterstrom and woodwind under Walter Brown. In a concert, with Mr. Wetterstrom conducting, the orchestra gave a very creditable performance. Henri Scott as soloist presented a strikingly manly type of singing. His rendering of the Two Grenadiers was well suited to his style of interpretation. Mr. Thorsen played excellent accompaniments.

### MOTT-THORSEN RECITAL

Luther Mott and Oscar Thorsen appeared in joint recital presenting an interesting program. (Continued on page 28)

### Hampton Choir Praised in London

The Hampton Choir, of New York, which is touring Great Britain under the patronage of Ambassador Dawes, gave its first London concert on May 3, having the day before sung at 10 Downing Street for Prime Minister MacDonald.

Ambassador Dawes could not be present owing to his absence in Glasgow, but there were members of the Embassy staff present. The London critics were much impressed by the singing of the Americans. The Observer said: "Both tone and attack are excellent. The voices come at you without any sort of hesitation, out of silence; they do not lose pitch or time and their tone is rich . . ." Other reviews were equally laudatory of the singers and their skilful leader, Dr. Nathaniel Dett.

### Winner of Christian Herald Hymn Prize

The \$200 prize offered by the Christian Herald for the best original hymn on the 1900th anniversary of Pentecost and the founding of the Christian Church, has been

awarded to Mrs. Gertrude Robinson of Circleville, O. There were 1600 competitors. Mrs. Robinson's hymn is entitled "Humbly and Fervently," and is described as "a prayer for Pentecostal blessings upon the Church Universal." It is set to the music of "Come Ye Disconsolate."

### Milhaud Opera Causes Riot in Berlin

Christopher Columbus, a new opera by Darius Milhaud, French modernistic composer and (libretto) Paul Claudel, French Ambassador at Washington, provoked a remarkable demonstration at its premiere, given at the State Opera Unter den Linden, Berlin, on May 5. All through the twenty-seven scenes of the opera there were hisses, jeers and whistling, and when the composer appeared before the curtain at the end of the performance a bedlam of hostile demonstrations broke out. There was some applause for the work, which can probably be ascribed to the presence of many members of the French and American contingents in Berlin.

### Mengelberg Winning Big Success (By Special Cable)

PARIS.—Mengelberg took his Concertgebouw Orchestra to Brussels for two concerts Thursday and Sunday. Houses were entirely sold out and his success phenomenal, the entire Belgian royal family being present. On both occasions Mengelberg was recalled about twenty times. Next week Mengelberg takes his orchestra to London for three concerts at Royal Albert Hall, on May 14, 15 and 16. Thereafter he conducts the big Beethoven Festival in the Amsterdam Concertgebouw and all three-thousand seats are now already sold.

### Edwin and Jewel Bethany Hughes to Play in Havana

Edwin and Jewel Bethany Hughes have been engaged to play the Mozart double concerto for two pianos with the Philharmonic Orchestra in Havana, Cuba, on May 25. Mr. Hughes will also appear in a group of solo numbers on the same program. Mr. and Mrs. Hughes in addition have been engaged for a two-piano recital in Havana on May 28.

### Karl Krueger Returns to Seattle

Karl Krueger, conductor of the Seattle Symphony Orchestra, who has been spending some time in New York, an annual custom, has returned to Seattle.

### Philharmonic-Symphony's Parisian Triumph

At its Parisian concerts of May 3 and 4, the New York Philharmonic Symphony Orchestra, on a tour of Europe, under the leadership of Arturo Toscanini, was hailed as a superlative organization. Toscanini was recalled at least a dozen times at the end of the second concert, and the audience would not leave until the house was darkened.

Maurice Ravel, distinguished French composer, was present to hear his own Bolero. When he was discovered sitting in the balcony the opera house fairly rocked with applause, and the entire audience and the orchestra stood and did him and Toscanini homage for several minutes. It was a scene such as is rarely witnessed in Paris.

### Pianoforte Festival Held in Washington

The eighth annual festival of piano music, in honor of Music Week, was held in Washington, D. C., by the Washington Pianists' Club, Katharine MacReynolds Morrison, director. The participants were Kathryn Latimer, presented by Alice B. Hesselbach; Kathryn Beck, presented by Helen Corbin Heintz; Leah Effenbach presented by Arthur D. Mayo; Glenn Carow, presented by B. Frank Gebest; Helene Finnacorn, presented by La Salle Spier; Edward Dawson, presented by Charles Cooper; Dorothy Hobbey, presented by Amelia Olmsted; Sophie Snyder, presented by Austin Conradi; Katharine Morrison, presented by Felian Garzia, and Virginia Shull, presented by La Salle Spier.

### Mrs. Bok Aids Settlement School

At a concert given by the students of the Settlement Music School in Philadelphia, Mrs. Edward W. Bok, opening a drive for a \$200,000 endowment of the school, donated \$25,000 to begin with. The fund is to be used to make possible the admission of 400 more students. The school was founded by Mrs. Bok in 1917, in memory of her mother, Louisa Knapp Curtis.

### Leginska Scores Conducting Opera in Europe

According to a cable from Salzburg, Ethel Leginska's guest appearance as conductor of Madame Butterfly at the famous Festspielhaus was a tremendous success and she has been engaged for additional appearances at Salzburg and Linz. Leginska recently conducted Madame Butterfly at the Municipal Theater, Pilsen, and was immediately re-engaged for additional performances of the same opera and Tosca.

### Rethberg Gives Scholarship for Singer

Elisabeth Rethberg, Metropolitan Opera star, has donated a scholarship in the newly organized School of Musicianship for Singers, which, starting this month, will be conducted in the new Barbizon-Plaza art and music center at Sixth Avenue and Central Park South. Anna E. Ziegler is executive director of the new school.

### La Mance Berlin Recital "Great Success"

According to a cable, Eleanore La Mance's song recital in Berlin was a great success. Miss La Mance is appearing in eight performances in Europe under the direction of Max Walther.

### Chicago Opera Scholarship Contest Entry Date Advanced

The Chicago Civic Opera Company announces a change in the closing date for entries for the preliminary contests for the European scholarships; instead of June 1 the date has been extended to September 20.

### Ovation in Brussels for Mengelberg (By special cable)

BRUSSELS.—Mengelberg's first of two concerts here recently was a sensational success. The capacity house, including the royal party, gave him a ten minute ovation.

### Bilotti's Holland Success

According to a cable received from Holland, Anton Bilotti, pianist, is enjoying fine success there.



FACULTY MEMBERS OF BETHANY COLLEGE AND SOME OF THE PARTICIPANTS AT THE LINDSBORG, KANS., FESTIVAL.

Left to right (first row): Annie Swenson, head of the Expression Department; Geneva Smith; Birgir Sandzen, dean of the Art School; Joanne de Nault, contralto; Ernest E. Pihlblad, president of Bethany College; Hagbard Brase, director of the Oratorio Society; Walter Brown; (second row) Mrs. Hans Hoff; Luther Mott; Eila Mesick; Oscar Thorsen; Myra Biggerstaff; Arvid Wallin; Reid Knechtel; Ellen Strom; Oscar Lofgren, dean of the School of Fine Arts; Hjalmar Wetterstrom; Jens Stensaas, business manager and treasurer of Bethany College.

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VICTOR RECORDS

# Mahler Makes a Hit in London

Orgy of Enthusiasm Follows Performance of Eighth Symphony—Orchestral Series Close—Mary McCormic Makes London Debut—Maaskoff, Samuel, Smeternin and Scharrer Heard—Also Helmrich, Heyner and Morgan.

LONDON.—Gustav Mahler has arrived in London, eighteen years after his death; and if the reception he is getting from the public were any criterion, one might say that he has "arrived" indeed. His eighth symphony, the "Symphony of a Thousand," which about twelve years ago created a sensation when Stokowski conducted it in New York, had its first performance here shortly before Easter. The National Choir—as one might expect of an English choir—simply revelled in its sonorities and its quasi-sacred sentimentalities; and the whole thing was so like a Three Choirs Festival of oratorios that one couldn't help feeling that a chance the English choir masters have lost by not cultivating Mahler during the last twenty years.

But the critics refused to follow the popular lead and proceeded to pour cold water on the newly discovered enthusiasm. Their motto seems to be—if we must have resounding sanctimoniousness, let it be home-grown; if we must praise brilliant mediocrity, let it be English to the core. This stupendous competence of a latter-day Viennese romanticist is not for us; if we approve of it, what will become of our Elgars, our Vaughan-Williamses and our Holsts.

The critics, in fact, have set themselves to analysing Mahler as a psychological phenomenon, which is perhaps as good a way as any to kill him for the *hoi-polloi*. Mahler, they say, has qualities; but he was afflicted by the sins of eclecticism and post-Wagnerian inflationism. His particular kind of banality won't "go down" any more than Strauss' alleged vulgarity did, but, unlike Strauss, he came too late.

The truth is that England, like America, has never got over Wagner; Wagner is still a great master to the English, and after him Mahler is but an "epigone."

None of which, however, prevented the audience from going wild over the performance of the "Eighth." Rarely have I witnessed such an orgy of applause. The conductor applauded the chorus and orchestra, the chorus and orchestra applauded the soloists and the soloists applauded the conductor while the audience applauded them all, collectively and individually. The performance itself, by the British Broadcasting Corporation Orchestra (now the best in London) was more conscientious than imaginative, but no lack seemed to be felt by the capacity audience (the only one of the year at this series) who shouted the conductor, Sir Henry Wood, back to the platform time and again.

## ENTHUSIASM ALSO FOR THE FOURTH

A goodly crowd was also attracted to the previous B. B. C. concert, where the chef d'oeuvre was also Mahler's, this time his fourth symphony. Here Oskar Fried conducted—in place of Sir Thomas Beecham—and although the performance was not always rhythmically satisfactory the music aroused genuine enthusiasm. Elsie Suddaby, who sang the solo in the last movement, has a small but exceptionally sweet voice and one that is peculiarly suited to the part. The second half of the concert was devoted to a fine performance of Haydn's D major concerto for harpsichord and orchestra, in which Wanda Landowska was the soloist.

Felix Weingartner closed the London Symphony series with magnificent performances of Haydn's second symphony from the Solomon group, Mozart's Jupiter and Beethoven's A major symphonies; a high spot in the season's offerings.

## GOLD MEDAL FOR GUSTAV HOLST

The last two concerts of the Philharmonic Society's 118th season included new English works and the presentation of the Society's gold medal. The first of the two recipients was Vaughan Williams (an account of the concert was given in the last London letter) and the second was Gustav Holst, whose concerto for two violins was given a splendid performance by Yelley d'Aranyi and Adila Fachiri. Though in three movements, Scherzo, Lament and Variations on a Ground, it is a comparatively short work, definitely cerebral but not difficult to listen to; it was given a warm reception. Oskar Fried conducted this program, which included an excerpt from Paul Hindemith's opera, *Cardillac* (an item which the writer was unfortunately obliged to miss), a good performance of Brahms' first symphony and an exceptionally brilliant one of Till Eulenspiegel.

## MARY MCCORMIC'S DEBUT

Two new conductors and a new singer have recently been heard in the Albert Hall, namely Reginald Stewart, Issay Dobrowen and Mary McCormic, of the Chicago Civic Opera. In *Depuis le Jour*, from Louise, and the *Waltz Song* from Gounod's *Romeo and Juliette*, Miss McCormic displayed a large

and exceptionally beautiful voice which is equally lovely throughout its range. A hint of operatic mannerisms in unduly held notes was the only blot on performances that were otherwise most enjoyable. But the American ballad song, with piano accompaniment, which was given as an encore, was unfortunate. Even Sunday afternoon audiences at the Albert Hall do not appreciate such interpolations in an orchestral concert.

## TWO NEW CONDUCTORS

Issay Dobrowen, who conducted, is an extremely talented young musician who has had a rapid rise to fame in Germany and is now conductor of the Oslo Philharmonic. He gave brilliant performances of Glinka's Russian and Ludmilla overture, Stravinsky's *Firebird* and Tchaikowsky's fourth symphony.

Reginald Stewart, who hails from Canada, also chose a Tchaikowsky symphony—the sixth—for his debut here. His other numbers included Rachmaninoff's second concerto, in which he played the piano and W. H. Reed, the concert master, wielded the baton, and Deems Taylor's suits, *Through the Looking Glass*. Stewart too, is unquestionably gifted, and, though his audience was small, it was enthusiastic.

## PIERROT LUNAIRE STILL A FINE WORK

An exceedingly interesting chamber concert was that of Schönberg's works given by the British Broadcasting Corporation at Central Hall before an invited audience. The *Kammersinfonie* in E major, op. 9 (written in 1906), arranged for quintet by Anton Webern, and the *Suite for Piano*, op. 25 (written in 1925), splendidly played by Eduard Steuermann, led up to the clou of the evening, namely *Pierrot Lunaire*, given by the Vienna Pierrot Ensemble. This ensemble, which is the one that Schönberg trained for the original performances, included Erika Wagner as the speaker; Rudolf Kolisch, of the Kolisch Quartet, who plays the violin and viola; Benar Heifetz as cellist; Franz Wangler, who plays the flute and piccolo; Viktor Polatschek, who plays the clarinet and bass clarinet; Eduard Steuermann as pianist, and Erwin Stein as conductor. The performance was therefore authentic. Mme. Wagner makes a superb speaker; beauty of voice, dramatic instinct, poetic feeling and a keen sense of rhythm all combined to make her portrayal an enthralling experience, while the instrumentalists and the conductor were equally perfect in their parts.

The work itself grows on acquaintance. This performance was the fourth I have heard (the last was six years ago) and it made an even deeper impression this time.

## ENJOYABLE RECITALS

While we are on the subject of chamber music, mention must be made of the delightful sonata recital given by Harold Samuel and Isolde Menges. A sonatina in D major by Schubert introduced a program that also included sonatas by Mozart, Brahms and Beethoven. The usual large crowd was keenly appreciative.

A number of interesting recitals occupied London music lovers almost up to Good Friday. There was a highly successful concert by Anton Maaskoff, who, with the able assistance of Reginald Paul, gave a really impressive performance of Busoni's second violin sonata. The *Bach Chaconne* which followed, was a tour de force of virtuosity.

Other instrumentalists included pianists like Irene Scharrer and Jan Smeternin, both of whom are great favorites in London, and V. Ernst Wolff, who made his first appearance here last year. Artistic programs are a characteristic of Miss Scharrer's concerts, and this was no exception; a Mozart Fantasy, Bach's Chromatic Fantasy and Fugue, Schumann's Fantasy and Chopin Preludes were all played with a sincerity and emotion as well as a poetic conception which made them extremely enjoyable even when one did not altogether agree with the interpretation. Again the large crowd that is always to be found at Miss Scharrer's recitals was vociferous in its delight.

## TWO NEW SZYMANOWSKI MAZURKAS

A big Schumann work also figured on Smeternin's program, namely the *Kreisleriana*. It was preceded by Beethoven's *Eroica* Variations and followed by two effective new mazurkas of Karol Szymanowski which have been dedicated to the pianist. Innate musicality, individuality, and high artistic ideals inspire Smeternin's playing and he, too, drew a most enthusiastic, capacity audience.

Both harpsichord and piano figured in Ernst Wolff's recital, which proved to be a most enjoyable affair. Wolff is an artist worthy of the name, and everything he played, from Busoni's arrangement of Bach's

C major organ toccata to a sonata in F sharp minor by Friedrich Wilhelm Rust, said to be having its artist first performance in 136 years, had its own peculiar interest.

## AN AMERICAN BARITONE'S DEBUT

Song recitals by Dorothy Helmrich, Herbert Heyner and a newcomer from America, George Morgan, baritone, who made a very satisfactory debut, have figured among recent events. Groups of songs by Schubert and Schumann were sung with great intelligence and feeling by Miss Helmrich, whose sympathetic voice is well suited to romantic lieder. Groups of Russian and English songs, interspersed by a little Wolf-Ferrari completed the attractive program. Thanks partly to the support given her at the piano by Gerald Moore, Dorothy Helmrich can count this one of her most successful recitals.

The usual run of choral performances, referred to in the last letter, have all taken place; some with more and some with less satisfactory results. The annual appearance of the Glasgow Orpheus Choir belongs to the first category and the London Choral Society's performance of Verdi's *Requiem* must be classed in the latter, while Sir Henry Wood's conducting of extracts from *Parsifal* on Good Friday belong somewhere between the two.

C. S.

## A Musical Journey Through Spain

The Spanish National Touring Board announces a musical tour of Spain from May 14 to June 10. Concerts, festivals, dances and folk music will be the basis of this interesting trip, which will include visits to Barcelona, Granada, Valencia, Sevilla, Madrid, Bilbao and San Sebastian.

From May 14 to 18, at Barcelona, there will be held the concert of the Orfeo Catala, a choral program of Spanish church music; a festival of Catalonian folk-dances; a concert by the Municipal Band in a program of music by Albeniz, Granados, Morere and Turina, and a concert of sacred music at the Monastery of Montserrat. On May 19 and 20, at Valencia there will be a festival of Valencian folk-dances in costume with the accompaniment of a typical orchestra. At Granada, from May 22 to 24, there will be two concerts in the gardens of the Alhambra and the Albaicin, one of ancient Andalusian music and gypsy dances and the other of the Andalusian folk songs. These will be followed by a ceremony in memory of Wash-

ington Irving and the unveiling of a memorial tablet in his honor. In Sevilla, from May 25 to 29, a recital of Spanish organ music will be given by Norberto Almandoz, first organist of the Cathedral; Andalusian Dances arranged by the famous dancing-master Otero, with the assistance of seventeen dancers and musicians. From June 1 to 5, at Madrid, two concerts will be given by the Symphony Orchestra Society of Madrid, conducted by Maestro Enrique Fernandez Arbos, in a program of classical and modern Spanish music by the composers, Albeniz, Granados, Turina, Falla, Espla Halfiter and selections from the works of Chapi, Caballero, Jimenez, Barbieri and Breton. This will be followed by a costume fete, organized by the Fine Arts Club of Madrid, and an excursion to Toledo. At Bilbao on June 7 and at San Sebastian on June 8 and 9 there will be a concert by the Choral Society of Bilbao, with the participation of the famous "Dantzaris" (folk-dancers) from the village of Berriz; a concert of the Orfeon Donostiarra (chorus of San Sebastian) and a theatrical presentation of Basque folk-scenes by the Society Saski-Naski (The Filled Basket) of San Sebastian. Typical scenes, folk-songs and dances, with chorus, soloists, orchestra, in costume and with Basque scenery will be presented. Reservations can be made through the Spanish Tourist Information Office in New York or the New York agency of the Spanish Royal Mail Line.

## Bachaus Delights Vienna Critics

Wilhelm Bachaus delighted the Vienna critics anew at his recent appearance there. The *New Journal* said: "He played Chopin's concerto with the beauty of nobility, the shimmering passages of the second movement especially portraying the exquisite impression of a moonlight night."

Die *Stunde* spoke of the great auditorium of the concert hall being sold out because Bachaus played. "Never was Chopin's concerto so clear, so pure, less artificial."

The *Neueste Nachrichten* referred to his playing of the Chopin F minor concerto "with all the charm and art of his crystalline touch and a technical mastery perfect to the finest details."

"Bachaus, who has grown into a giant as a pianist," said the *Neues Extrablatt*, "does not astound us more today by his incredible technic than by his all-conquering spiritual power."



(Photographed for the MUSICAL COURIER by Clarence Lucas)

WILHELM BACHAUS LAYS FLOWERS ON DEBUSSY'S TOMB IN PARIS

## Siegfried Wagner Conducts the Ring in Milan

Uncut Version Almost Too Much for Italians—Chaliapin in Boris—  
Claudia Muzio in Gala Performance of Traviata.

MILAN.—The special performances of the Nibelungen Ring this year, under the baton of Siegfried Wagner, gave operatic life here an impetus which was badly needed. The previous six or eight weeks had been almost devoid of interest, so it was with a particularly open heart that Milan welcomed the son of the Master of Bayreuth.

In addition to conducting, Siegfried Wagner personally supervised the mise-en-scene and many details of the stage settings. This was the first time within memory that Milan had heard the Ring in its uncut version, and, if the truth must be told, it proved to be almost too much for the Latin temperament. The slow tempo of the action and unaccustomed length of the performances, especially in Siegfried, nearly drove the audience into hysteria.

### A SUPERB SIEGFRIED

The singers, on the whole, were excellent. Isidor Fagoaga made a superb Siegfried and Siegmund. He is the finest Wagnerian tenor in Italy and season by season he continues to improve. Not only has he a beautiful voice, but a stage presence and histrionic ability which place him in that exclusive category of really first class artists. In the role of Brunnhilde, Lily Halfgren sang and acted well, her only weak point being a certain display of physical effort in her top notes. Giuseppina Cobelli was well cast as Sieglinde and Craceno made an imposing Fricka. Rassi-Morelli sang his Wotan well, Tancredi Pasero was a fine Hagen, and Nessi and Roggio were effective as Mime and Alberich. The last performance of the complete Ring was conducted by Karl Elmendorff, also from Bayreuth.

The second big event of the early spring season was Chaliapin's re-entry at the Scala

after a long absence. His advent aroused an almost feverish interest and on the first night even standing room at two dollars a foot was not to be had. It is interesting to note that since Toscanini has left the theater, far greater singers have been heard there, a fact that has gone far toward compensating for his loss. Chaliapin's voice was a disappointment for it is only a relic of its former beauty and power, but his personality and majestic dramatizations are still the same. His success was enormous.

The evening was also the occasion for a great personal triumph for Giuseppe Dal Campo who conducted. One of the most pleasing features of the performance was the splendid chorus work under the leadership of Maestro Veneziani.

### CLAUDIA MUZIO'S TRIUMPH

There was a great gathering of enthusiasts on the evening of the opening of the Milan Exhibition. Claudia Muzio sang a wonderful performance of Traviata; she was youthful and charming, yet she attained a degree of passionate intensity that is unusual. Carlo Galeppi's fine baritone was heard to advantage in the role of Germont, and Dino Borgioli made an Alfredo par excellence. C. D'I.

### Maazel in Italy

Reports of Maazel's extraordinary success in Italy continue to arrive. Word has just been received from Florence, Bologna, Rome, Milano, describing the most inspiring and enthusiastic reception given to the pianist for his interpretations. At the first concert in Lorence, under the auspices of the Lyceum Club, the public rose from their seats and shouted bravo, recalling him repeatedly. The same enthusiasm was dis-



MAAZEL

played at the two concerts in Milan. After the second concert, during which he played ten encores, he was recalled five times more before the crowd would disperse. Our Rome representative sends the following report:

"Maazel's concert was a complete triumph. He roused the audience to such a pitch of enthusiasm, obliging him to beat the record of encores in the Salle Sgambati. After repeatedly bowing there was an impulsive rush for the stage while he was still nodding his thanks and he was completely surrounded at the piano. He also broke the record for autographing programs, at least sixty receiving his signature with an amiable word. As to his playing, it is astonishingly varied, his delicate touch giving way to the most extraordinary sonority. The Bach was

powerful, the Chopin sonata colorful, and there was a beautiful singing legato with the largo. Novelties by Chasins, and MacDowell were most interesting, and his effective interpretation aroused great admiration,—admiration which was augmented after the wonderful playing of the left hand study by Blumenfeld. The concert ended with Saint-Saëns' Toccata, which is not a favorable composition with the Roman public, but which was played with such brilliancy that Maazel was enthusiastically recalled three or four times before finally yielding to the clamorous demand for encores. Maazel will no doubt be asked to return, for that is the desire of all who heard him." C. L.

### Society for the Publication of American Music Announces Awards

The Society for the Publication of American Music announces through its secretary, Oscar Wagner, that the chamber music compositions chosen by the Society for publication during the present season are: String Quartet on Negro Themes, opus 19, by Daniel Gregory Mason, and sonata for violin and piano, by Ulric Cole.

An impressive list of compositions has been published by the Society for the Publication of American Music since its founding in 1919. This year's awards bring the total of chamber music publications to twenty-one. In addition to these, five orchestral works have been published. A year ago it was voted that the Society limit its efforts to the publication of chamber music, leaving the publication of orchestral works to the organizations which devote their interest chiefly to such compositions.

Each year the Society, which is endowed only by the gratuitous services of its officers and is a non-profit organization, furnishes a copy of each of its publications for the year to its members, and the works published may also be purchased through music dealers.

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## CECILIA HANSEN'S MODERN VIOLIN

"Did you hear my concert in the Pleyel Hall last night?" asked Cecilia Hansen, picking up a violin bow and some stray sheets of music from the table.

"Of course I heard you. I always hear you when possible. That is why I have come to see you before you flit away to Germany or Holland or Spain,—or China, perhaps."

"This time I'm off for New York. I'm playing the new Makhonine violin there in a few days. Now be frank with me; how do you like it? I only hear it within a few inches of my ear. You hear everything, and everybody, from the distance of the concert hall. Does it seem as wonderful to you as it seems to me?"

"It is a wonderful invention, no doubt. But, to me at least, it is not a violin in tone. It made me think of Macbeth's description of the witches: 'You should be women, and yet your beards forbid me to interpret that you are so.' The instrument you played has neither front nor back. It is as much a skeleton as the fantastic ship of the Ancient Mariner."

Cecilia Hansen smiled and took the instrument from its case. "See," said she; "it has the same bridge and fingerboard and neck and strings as a violin. It is exactly the same in my hand as my Stradivarius."

"But it does not sound like a Stradivarius or a Guarnerius," I protested.

"No; it does not. The tone is so much fuller, rounder, stronger than that of any violin. In the last movement of the Saint-Saëns concerto, for instance, I felt that now I had an instrument which the orchestral accompaniment could not drown. Whenever I play that concerto on my Stradivarius I am always worried by the heavy accompaniment. When I played it last night in the huge Pleyel Hall I was so happy to know that I could ride on the orchestral storm like a lifeboat in a tempest."

"Perhaps so," I replied. "But in the slow movements, where volume was not nearly as important as quality—"

"That is exactly what was said when the piano was invented. People were used to the tone quality of the harpsichord and said that the piano tone was too loud and devoid of that beautiful harpsichord quality. We have become accustomed to hear Bach's harpsichord music played on the piano."

"It is certainly true that the more powerful violin eventually killed the viol family," I added.

"Yes," continued Cecilia Hansen; "and the powerful instruments of Guarnerius are

more valued by violinists than the exquisitely-toned violins of Amati."

"Consequently, you believe that the Makhonine violin, being more powerful than a Guarnerius, will eventually supersede the Cremona instruments? You might as well say that the sombre portraits of a Rembrandt look better with the coloring of a Delacroix,—an interval of about two hundred years."

"I cannot prophesy," replied the violinist. "I can only say that in many ways I prefer the new instrument. In harmonics in pizzicato passages, in very rapid cadenzas, the Makhonine violin is much clearer than the best Cremona. Did you ever hear the finale of the Mendelssohn concerto sound so clear? You must bear in mind that the amplifier makes even a small tone large. The weakest note I play in the most rapid passage is made big enough to be heard by everybody in the concert hall. The result is that I can play with less exertion and still achieve greater results."

"At any rate, it is a new mechanical novelty which is bound to excite a certain amount of interest for a season or two," I answered.

"Why are you older critics so much opposed to mechanical novelties?" asked the charming artist with a merry twinkle in her eye. "I tell you that this is not merely a mechanical device. It is a musical instrument which permits the expression of the performer's individuality. If Elman and Heifetz and Kreisler played this same instrument, one after the other, the personal characteristics of each player would be perfectly in evidence."

"Good," said I, rising to go; "that explains the enthusiasm of the audience last night. All those recalls and encores were because the personal characteristics of the delightful player were in evidence. Good-bye. I will not keep you any longer from your packing. That has to be done without the help of a mechanical electric novelty."

CLARENCE LUCAS, PARIS.

### William Simmons' Activities

William Simmons' activities during April have been varied. On April 6 he appeared as soloist with the Boston Handel and Haydn Society in the Verdi Requiem. He was heard in concert in Brooklyn on April 18, and in recital in Newark on the 21st. He also sang over the radio that month, on the Atwater-Kent Hour April 27, his fifth consecutive year on this hour.



AT THE METRO-GOLDWYN STUDIOS, IN HOLLYWOOD.

Left to right: Juliette Lippe, Ralph Forbes, Sonia Sharnova and Ruth Chatterton. When Miss Lippe sang Isolde and Miss Sharnova sang Brangaene, in Tristan and Isolde in Los Angeles, they were heard by this well known screen couple who promptly invited the now former members of the German Opera Company to visit the Metro-Goldwyn studios on the next day. Miss Lippe and Miss Sharnova will appear this season under the exclusive management of S. Hurok.

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## "HELD AT THE BORDER" OR VICISSITUDES OF A VIOLINIST

Balokovic Gives Fruit of His Experiences After Sixty-six Concerts On the Continent

Artists who have not made the grand tour of Europe since the war do not know the meaning of en tour, says Joyce Borden Balokovic in a sprightly account of the adventures she has been sharing with her husband, Zlatko Balokovic, who has criss-crossed the continent during the past two seasons from Sweden to Spain and from England to Egypt. A transcontinental tour of these United-in-a-manner-of-speaking States, is as uneventful as a commuter's journeyings, compared to filling a string of bookings in Europe, where one runs the gauntlet of border-guards, passport inspectors, and customs officers who must be "squared" at every turn.

The Balokovics are wont to travel by motor as much as possible, but this year they lingered in their chateau at Eze on the Riviera until after the Christmas holidays and set out for Munich by train, leaving Monte Carlo at the fog end of the last minute, to play a concert in Munich scheduled for the following day, January 21. They boarded the little one-horse local train which runs from Cannes to Ventimiglia on the Italian border. Knowing Italian customs inspectors, Balokovic had allowed a full hour to satisfy their curiosity and had planned to pick up the train there, which would take them on to Genoa, from whence they could board the next train which would take them to Verona, and so to Munich.

"But the wretched little train from Cannes to Ventimiglia was over half an hour late," Mrs. Balokovic recounts, "and when we reached Ventimiglia, we had only twenty minutes for the customs. Of course, the Italian officials wanted to see the inside of all our luggage, and insisted on having a minute story of our lives. By the time they were finished fussing, the train we had hoped to connect with had been gone for half an hour!"

"To make things worse, it was Sunday and not a soul at the station knew a thing about trains, not even of their own district. The only thing for us to do was hire an automobile, pile our big luggage on top, and try to catch the train at Savona or Genoa. It

would be quite easy, we figured, as the train stops at every crossroad—so into the car we piled and went lurching around those fearful curves along the cliffs beside the sea.

"It was a terrifying ride at terrific speed. We skidded horribly from side to side, but we made good time, and would have just caught the train at the next station, when bang!—as we dashed up to a railroad crossing, down went the barrier—and we had to wait behind that wretched barrier fully forty minutes without a train in sight. The train we were speeding to meet had just passed, going east, and there was a freight train due to come from the other direction forty minutes later—and a local Italian law requires that they leave the barrier down the whole time between these trains. 'It is the law'—the perfectly incorruptible guard kept on saying, and we soon discovered that when the gospel according to Mussolini says 'they shall not pass,' they don't."

"After that, we caught up with and passed three more freight trains, only to encounter them later at three different crossings and cool our heels and our engine at three different barriers while they crept majestically on. We might just as well have boarded a freight train, and saved 1000 lire. By the time we reached Genoa, the car was practically dead (such awful roads!) and our train for Verona had gone an hour before!"

The Balokovics, weary and spent, finally reached Munich, a few minutes before the concert. No time to change, and nothing to change to, their baggage having been hopelessly lost in transit. But Balokovic was still hanging on to his Strad and, in business clothes, he and his accompanist strode on the stage without any apologies, assuming the audience would put down their unconventional appearance to "American eccentricity."

"I knew," said Balokovic, "that after the 24-hour stretch of mishaps I'd either turn in a heavenly or a hellish performance, and fortunately we seemed to be on the up-and-up."

This has been a mild season, however, compared to last winter, when the Balokovics toiled through drifts and helped to move



JEANNETTE VREELAND

popular soprano, photographed with two other concert and oratorio favorites, Paul Althouse and Alexander Kisselburgh, with whom she appeared recently in *The Seven Last Words of Christ*, in San Antonio, Texas.

mountains of snow when their trains were stormbound in the succession of blizzards that buried central Europe for days and weeks. But at the end of the journey, good hotels and a warm welcome soon puts the musical pilgrim in good spirits. Though steam heat is lacking, says Mrs. Balokovic, the fervor of the audiences more than atones.

This season Balokovic completed a tour of sixty-six concerts without missing a date. In spite of the reduced circumstances in which most European states now find themselves, music is in greater demand than ever.

Recently Balokovic played the Brahms violin concerto with the Philharmonic Orchestra in Prague, Bruno Walter conducting, the concert being broadcast. As the hall had been sold out days in advance, those who were disappointed in getting seats anticipated hearing the entire concerto by radio, but it was interrupted after the first

movement for an announcement. A flood of letters to the papers registered the public protest and in ensuing concerts at Warsaw and Nachod his audiences demanded that the violinist include this composition in his program. Jazz is not king, even though the Hapsburgs are de trop. D.

### Cadman's Oriental Rhapsody

Cadman's Oriental Rhapsody, Omar Khayyam, was given under the direction of Artur Rodzinski by the Los Angeles Philharmonic Orchestra in Los Angeles on April 6. The Examiner said regarding it: "The work, atmospheric and colorfully scored, was an attractive item on a Philharmonic Orchestra program that also included Bach's Sixth Brandenburg Concerto for two violas; Korngold's Much Ado About Nothing suite, and Brahms' C Minor Symphony."



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Lucille Banner

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## TALKING PICTURES

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National Grand Opera Co.—Devora Nad-  
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Fada Hour—Celia Branz  
Liebestraum Hour—Beatrice Belkin  
My Ladies Musicians—Beatrice Belkin  
Everready Hour—Beatrice Belkin  
Cavalcade Hour—Beatrice Belkin  
Rollickers—Robert Moody  
WABC—Alan Ray  
Majestic Hour—Muriel La France  
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## EDNA PHILLIPS OF CURTIS INSTITUTE WINS PHILADELPHIA ORCHESTRA POST

The distinction of being the first woman harpist ever engaged by the Philadelphia Orchestra has been won by Edna Phillips, a pupil of Carlos Salzedo at the Curtis

Wightman of the Cleveland Orchestra, have also been his pupils at the Curtis Institute. Miss Phillips will be soloist on May 22 with the Camden Choral Society, and appeared last month as soloist with the Reading Symphony.

### Richard Hale Versatile

Richard Hale again this year has been proving his extraordinary versatility. Last year the baritone's admirers were amazed to find him playing the leading role in Brock Pemberton's production of *Goin' Home*—a Negro soldier in the Drama League's prize play. Shortly after the run of the play Mr. Hale was back on the concert stage singing his regular Town Hall recital. And now this year, after starting off with *Pagliacci* and *Orpheus*, he returned for a while to the spoken drama and played two such widely divergent characters as Prometheus in the old Greek tragedy by Aeschylus, and Satin, the magnificent vagabond, in *At the Bottom*, the American slang version of Gorki's great play. Satin is the role played by Stanislawsky when the Moscow Art Theater presented the play here.

Mr. Hale returned recently from singing two performances of *Orpheus* in Syracuse under the direction of Andre Polah, who came to New York to hear Mr. Hale's performances in the role at the Garrick Theater last November. Richard Hale is the first man to sing *Orpheus* in this country and the first baritone in the history of the opera.

### Radie Britain Dedicates Violin Number to Wonder Child

Radie Britain, well-known American composer, has dedicated a violin solo, *Dance Grotesque*, to Joseph Rosenstein, a little violin prodigy who is studying with Ramon B. Girvin. In a recent concert in Amarillo, Tex., the boy performed the piece with great success. Amarillians predict a brilliant future for young Master Rosenstein.

### Edwin Hughes Announces Summer Master Class

Edwin Hughes announces his fourteenth annual summer master class for pianists and teachers, to be held in New York City from June 30 to August 9. The Hughes music



EDNA PHILLIPS,  
pupil of Carlos Salzedo at the Curtis  
Institute, who has been engaged as first  
harpist of the Philadelphia Orchestra.  
(Photo by Brown Brothers)

Institute of Music. Miss Phillips is a native of Reading, Pa., and began her career as a pianist. Four years ago she was admitted as a scholarship pupil in the Curtis Institute, where she attracted the attention of Florence Wightman, then assistant to Mr. Salzedo. She began the study of the harp with Miss Wightman, and continued later with Lucille Lawrence. For the past two years she has been a pupil of Mr. Salzedo.

Miss Phillips is the third pupil of Mr. Salzedo to obtain a position as first harpist with leading orchestras. Caspar Reardon of the Cincinnati Orchestra, and Miss

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was founded by Mr. Shaw. He is also director of the vocal department of the University of Vermont Summer School at Burlington, Vt., July 7 to August 15, a catalogue of which will be sent upon request. Special course of Vocal Training for Supervisors of Music. Representatives of the National School are wanted in all parts of the country. For further information address W. Warren Shaw, 404 Carnegie Hall, New York, N. Y., or 1712 Chestnut Street, Philadelphia, Pa.

LIPPINCOTT Washington Square — Phila. PUBLISHERS

room overlooks the Hudson River and commands a magnificent view, and the summer season in New York has many attractions for the musician in addition to tuition with this eminent teacher. It has often been said that people who go away from New York during the summer miss some of the best things in the year, and it is fortunate indeed for outsiders who are unable to come to New York to study during the winter season that Mr. Hughes is willing to remain here for the purpose of offering them the guidance they seek.

### Sound Picture of Wurlitzer Violins

The Pathe Studios recently gave a private showing for a member of the MUSICAL COURIER staff, of sound pictures of the instruments of the Wurlitzer collection of violins, violas and cellos, with a talk by Jay C. Freeman, curator, and a performance by Benno Rabinoff of Kreisler's arrangement of the *Londonderry Air*.

Mr. Freeman stood before a table on which lay about a dozen of the violins, and in his talk he explained their beauties, their interest, their age, and other matters likely to be informative to the average theater audience.

The Wurlitzer collection was established in 1853, and, as Mr. Freeman explained, is today the largest and finest in the world. It comprises hundreds of examples of the old Italian, French, German and English schools of violin making of the sixteenth, seventeenth and eighteenth centuries. The few instruments from the collection on the table shown in the picture are valued at approximately \$300,000. The prize violin among those shown is *The Swan*, one of the rarest violins in the world, made by Stradivari in 1737 in the ninety-third year of his life. It formerly belonged to the Wanamaker collection, and was purchased for the Wurlitzer collection last summer. It is in a fine state of preservation, fully covered with varnish, possesses a fine tone, and is valued at \$75,000.

At the same time a part of the picture entitled *Paris Bound* was shown, or perhaps one should say was played, for it was the musical sequence which was given for the



The first and only sound pictures of the priceless instruments of the Wurlitzer collection are in a new Pathe Audio Review. J. C. Freeman, curator, gives historic highlights. Benno Rabinoff (upper insert) plays a \$45,000 instrument and Naoum Benditzky plays one worth \$18,000.

benefit of the MUSICAL COURIER representative. This was the ballet music composed by Arthur Alexander, whose name was heard far and wide on the occasion of the performance in Pasadena of his music to Eugene O'Neill's *Lazarus Laughed*.

Arthur Alexander is well known to many readers of the MUSICAL COURIER. He taught singing in Paris before the War and was known for his brilliant piano playing and his no less brilliant talent for improvisation. His friends and intimates always wondered why he did not compose, but it seemed a long time before he turned to it. He was with the Eastman School of Music for a year and conducted the orchestra there for a time, and then removed to California where his contacts with the enthusiastic art life of the Southwest brought him opportunities and probably gave him encouragement for the development of his gift for composition. His music to *Lazarus Laughed* was accepted by public and critics as being an achievement of the first order, and the music to the *Paris Bound* ballet, although not so serious in subject, is at the same time an important symphonic composition. The idea is that the chief male character in the play, a young pianist and composer named Leslie Fenton, sits at a piano and improvises a dance story. He sees in imagination the figures of his story, and one sees on the screen, while listening to the music, the dancers who seem to sway about in the air, with the pianist in the background. The music has no ending, but breaks off suddenly. Mr. Alexander, however, has arranged the music with a symphony ending and it has so been played. It should have many hearings, for it is one of the best pieces of writing of the sort that any American has yet created.

## Dagmara Renina

(Princess Troubetskoi)

Soprano

MME. Renina has achieved brilliant success in all her appearances throughout Europe, in England, France, Spain, Italy and Poland, as well as in concert in this country. The following are the opinions of some of the leading critics in these countries:

... There was always intelligent artistry about the singing of Dagmara Renina. Her voice held a lyric quality that added effectiveness especially when in its higher moods. Her singing of Spanish compositions was outstanding in her final group.—*New York Evening Post*.

... In Debut gave proof of varied musicianship, disclosed a voice of much power and dramatic feeling.—*New York Times*.

Dagmara Renina sang with an emotional regard for mood and text. Her voice is colorful. The singer's adherence to pitch was a pleasure. The beauty of her top notes justified a place among that select group who give real pleasure in their interpretation.—*New York Sun*.

... Soprano voice of unusual quality, with a low register of particular effectiveness and intelligence of interpretation; she made a distinct and favorable impression by a personality which was intensely involved in all that she sang.—*New York Herald Tribune*.

Displays charm with song and her voice has natural beauty, warmth and color.—*New York American*.

... lovely voice, pure, sweet, flaming, and delightful to hear as a thing of the senses.—*New York Telegraph*.

... it was really live singing that we heard. It charmed and stirred the listener. By the time Chopin's "Autumn" was reached the audience had come to know that they were faced with an outstanding singer. Miss Renina has sung her way into their hearts.—*Daily Telegraph, London*.

Her upper notes in particular were very beautiful. They had the right soaring quality. She had a way of floating delicate high pin-point pianissimo that showed how assured her technique was, and how surely her voice was poised.—*The Times, London*.

... Her vocal technique achieves perfection. ... This is real mastery of singing.—*Libertad, Madrid, Spain*.

... Her songs thrilled the audience with great emotion and the Spanish songs proclaimed the exceptional power of the artist to assimilate not only the music but the spirit of the people.—*A. B. C., Madrid, Spain*.

Her stupendous voice of purest timbre and wide register, warm and harmonious, possesses perfect intonation.—*Masagero, Rome, Italy*.

Dagmara Renina has impeccable mastery of style.—*Il Giorno, Milan, Italy*.

... Her voice is very unusual; like the voice of an organ, smooth and fascinating, flute-like and resonant, marvelously sweet in the middle register. She possesses a virtuosity of style, a passionate feeling for perfection.—*Corriere della Sera, Milan, Italy*.

... With a voice powerful and clear, in moods from the most naive to the most subtle, from the most penetrating sentiment to the most psychological dramatic.—*Matin, Paris, France*.

... It is not possible to hear her without intense interest because her talent is very individualistic, and her personality is unusual. This is united with a voice of precious quality, clear and wide register, and of very harmonious tone.—*Comedia, Paris, France*.

Mme. Renina is under the  
Concert Management of Annie Friedberg  
Fisk Building, New York



# MARIANNE GONITCH

**MAKES FINAL SEASONAL APPEARANCE WITH  
PHILADELPHIA GRAND OPERA COMPANY AS AIDA**

A brilliant performance, her balance of acting well suiting the fine quality of her voice; her performance last night was her best with the company this year.

—Camden Evening Courier,  
April 25, 1930.

Miss Gonitch sang the role with artistry and the dramatic ability which she has always displayed in this city. She did her best work in the arias Ritorna Vincitor and O Mia Patria.

—Philadelphia Public Ledger,  
April 25, 1930.

As Aida her performance was persuasive and her voice generally pleasing in quality.

—Philadelphia Inquirer,  
April 25, 1930.

Intelligent and expressive in her acting, Miss Gonitch sang with ease and understanding, in a soprano of clear, pleasing quality, best in its upper tones and with some skilful pianissimo work.

—Philadelphia Evening Bulletin,  
April 25, 1930.

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**RE-ENGAGED FOR EIGHT PERFORMANCES  
FOR 1930-31, OPENING THE SEASON AS  
MARGUERITE IN FAUST**

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*Personal Address: 1412 Steinway Building, 113 West 57th St., New York*

# GLIMPSES OF THE RAVINIA OPERA SEASON OF 1930

Louis Eckstein, General Director, Announces Novelties, Revivals and Standard Repertory—Distinguished Personnel Engaged—Season to Extend from June 21 to September 1

Anima Allegra, The Bartered Bride, and Les Huguenots to Be the Novelties—Revivals to Include L'Amico Fritz, La Campana Sommersa, Le Chemineau, L'Heure Espagnole, Mignon, and The Secret of Suzanne

International Attention Attracted to This Summer Capital of the Music World

That novelty will be the key-note of Ravinia Opera during the season of 1930, is revealed by the announcement of Louis Eckstein. Three operas, one of them among the modern works and unknown in America outside of New York, and two others never heard at Ravinia, have been added to this year's list. All the works which heretofore have been enthusiastically received, are to be retained, and the roster will be replete with the names of world artists who, during past seasons, have become favorites with Ravinia patrons. There are some newcomers too, artists of splendid reputation, joining the Ravinia forces for the first time. The revival of several operas not heard for some time will be among the features of the season, and the long list of standard works is broadly representative of the operatic literature of all time.

The season of 1930 will open on Saturday night, June 21, and will close on Monday night, September 1, thus providing ten weeks and three days of major grand opera, presented by an array of the finest artistic talent available in the world today. Months of work have gone into the preparations for the coming season, which will, without doubt, eclipse all those that have gone before it. During this period the attention of the entire music world will be upon Ravinia, for this institution has become generally recognized as the capital of the music world in summer.

In view of the furor created at Ravinia by the presentation of Marouf, La Rondine and La Campana Sommersa, it was expected that these works would figure importantly during the season ahead. That this expectation is to be realized is now an established fact. It will be equally welcome news that La Vida Breve, L'Heure Espagnole and The Secret of Suzanne, all

have place in the list of novelties and revivals.

But that every Ravinia season must bring forth something new has become a canon which Mr. Eckstein has not overlooked this year. For the first time, the opera-goers of this community are to hear Vittadini's brilliant modern work, Anima Allegra, which will no doubt become familiarly known as The Joyous Soul.

Whenever one thinks of Spanish opera, particularly if the heroine is colorful and vivacious, one thinks of Lucrezia Bori. The role of Consuelo in Anima Allegra is a Bori role, in which this artist has won laurels for herself in New York and which is said to fit her like the proverbial glove. Mme. Bori will sing this role at Ravinia, and opposite her, Mario Chamlee will be heard in the principal tenor role or Pedro. Another important tenor part is to be sung by Marek Winheim, one of Ravinia's new artists.

The Ravinia list of operas, heretofore of Italian, French, German and Spanish origin, is to be increased by the addition of Smetana's famous work, The Bartered Bride, the outstanding lyric drama of the Bohemian school. The principal soprano role, that of a Bohemian girl of romantic turn, will be sung by Elisabeth Rethberg, who is famous in this part at several European opera houses. Ravinia audiences have never heard this celebrated artist in a role of this kind, for at Ravinia she has been cast in the more sombre works. The part of Hans is to be sung by Mario Chamlee, who will find it more than congenial, and Louis D'Angelo will appear as Kezal, with Marek Winheim as Wenzel. The Bartered Bride will be sung in German.

The third addition to the repertory is Les Huguenots, which, although one of the standard operas of the French school, has never been sung at Ravinia. Yvonne Gall

will sing the principal soprano part and Giovanni Martinelli will be opposite her in one of the greatest dramatic tenor roles of opera. Mme. Gall won a triumph in this opera when she sang it in Paris last winter. The tenor role has long been in Martinelli's repertory and he is particularly famous for it at Milan. Giuseppe Danise will be cast in a splendid baritone part and Leon Rothier will be the basso.

The list of operas called "standard" at Ravinia, is of unusual length and of varied complexion, including examples of virtually every style of opera. At Ravinia these works take on added interest in view of the fact that there are two or three artists for each of the big roles, which assures variety of interpretation.

That Mme. Bori will again be at Ravinia for the entire season is good news. Her extraordinary qualities, both as a singer and as an actress have endeared her to the hearts of Ravinia patrons. The principal role of La Rondine will again be presented by this artist, Mr. Johnson and Mr. Chamlee alternating as Ruggero. Salud in La Vida Breve will also be among her prominent roles, and then there is that of Consuelo in Anima Allegra which brings a new note into her repertory. In addition to these, she will appear in all the other roles in which she has become a favorite.

With Mme. Rethberg returning to Ravinia, it becomes an established fact that the great dramatic roles of the repertory will again be exemplified in the striking manner of this great artist. She will be welcomed in the roles in which she has been heard throughout past seasons, including that of Rautendelein in The Sunken Bell. In addition to these she will sing the entirely different part of Marenka in The Bartered Bride.

Again Yvonne Gall is coming back from Paris for the Ravinia season, during which

she will be heard in the roles of the French and Italian repertory in which she has won the acclaim of Ravinia patrons. Mme. Gall is a perfect exponent of the French school of opera and her versatility and linguistic ability fit her equally for the Italian. Prominent among her roles will be that of the Princess in Marouf and also that of the wife in L'Heure Espagnole.

Florence Macbeth will be heard in the principal coloratura roles, and it is of interest to know that one of the two leading soprano parts of La Rondine will again be assigned to her. Lola Monti-Gorsey, who was among last year's newcomers, is to return, and Margery Maxwell will appear frequently throughout the season in her favorite parts.

Julia Claussen and Ina Bourskaya, Ravinia favorites of long standing, are to be heard in many of the mezzo-soprano and contralto roles in which they have demonstrated their ability on many occasions. Ada Paggi, a member of the Ravinia forces some years ago, is returning after an absence, for various mezzo parts.

Ravinia's tenor contingent is always noteworthy and will be equally so this season as its outstanding members are returning. Giovanni Martinelli, one of the world's greatest dramatic tenors, will sing these herculean roles for which he is justly famous. Many of these come within the standard list and then there is that of Heinrich in The Sunken Bell, in which he made a profound impression at Ravinia as he did in New York and Rome. Also, as before mentioned, Martinelli will be heard in Les Huguenots, which ranks among his greatest roles although he has never sung it at Ravinia.

This year Edward Johnson enters upon his fifth Ravinia season. He has demonstrated himself a singer and actor of un-

(Continued on page 38)

# YALKOVSKY

Engagements from Coast to Coast  
Season 1929-30

- Oct. 25 Philadelphia (with orchestra)  
Leopold Stokowski conducting
- Oct. 26 Philadelphia (with orchestra)  
Leopold Stokowski conducting
- Nov. 28 Detroit (with orchestra)  
Ossip Gabrilowitsch conducting
- Nov. 29 Detroit (with orchestra)  
Ossip Gabrilowitsch conducting
- Dec. 29 Baltimore (recital)
- Jan. 9 Andover (recital)
- Jan. 17 Providence (recital) re-engagement
- Jan. 26 Washington (recital)
- Jan. 29 Philadelphia (recital)
- Feb. 9 San Francisco (with orchestra)  
Alfred Hertz conducting
- Feb. 10 Berkeley (recital)
- Feb. 12 Los Angeles (with orchestra)  
Artur Rodzinski conducting
- Feb. 13 Los Angeles (with orchestra)  
Artur Rodzinski conducting
- Feb. 19 San Francisco (recital)
- Mar. 6 Cleveland (with orchestra)  
Nicolai Sokoloff conducting
- Mar. 8 Cleveland (with orchestra)  
Nicolai Sokoloff conducting
- Mar. 10 Danville, Ky. (recital)
- Mar. 17 Baltimore (recital) re-engagement
- Mar. 28 Denver (with orchestra)  
Horace E. Tureman conducting
- Mar. 30 Denver (with orchestra)  
Horace E. Tureman conducting
- Apr. 2 Hattiesburg, Miss. (recital)
- Apr. 4 Cleveland, Miss. (recital) re-engagement
- Apr. 8 Savannah, Ga. (recital)
- Apr. 10 Atlanta (recital)

A VERITABLE MUSICAL GENIUS

—Philadelphia Evening Bulletin, Oct. 26, 1929.



One of the Most Remarkable  
Young Pianists of this day.

—Baltimore News, Mar. 17, 1930.

CRITICS SAY:

YALKOVSKY  
... is one of the best of the younger American interpretative talents.—Philadelphia Public Ledger, October 26, 1929.

YALKOVSKY  
... plays like a man.—Detroit News, November 29, 1929.

YALKOVSKY  
... revealed both mastery and authority  
... has power  
... brilliance  
... delicacy  
... poetic insight  
... crystalline purity  
... limpidity and warmth in tone  
—San Francisco News, February 10, 1930.

YALKOVSKY  
... enchanted her audience in a taxing program, proving herself an artist of the first magnitude.—Savannah Press, April 9, 1930.

YALKOVSKY  
... has a dazzling technique  
... imagination.—Cleveland News, March 7, 1930.

YALKOVSKY  
... proved a brilliant virtuoso.—Los Angeles Evening Herald, February 14, 1930.

YALKOVSKY  
... is a pianist with a dominantly masculine attitude.—San Francisco Chronicle, February 10, 1930.

YALKOVSKY  
... had a reception that was a personal triumph for the artist.—Savannah News, April 9, 1930.

YALKOVSKY  
... responds to swift emotional changes with warmth that is poetic.—Providence Journal, January 18, 1930.

YALKOVSKY  
... has that indispensable attribute called poise.—Cleveland Press, March 7, 1930.

YALKOVSKY  
... is a sensitive artist of distinction.—Baltimore Evening Sun, March 17, 1930.

YALKOVSKY  
... is a pianist of originality in interpretation, playing with marked brilliance and always displaying a masterly grasp of her repertoire.—Atlanta Constitution, April 11, 1930.

YALKOVSKY  
... never fails to give a performance that for technical perfection and emotional feeling places her in the genius class.—Denver Rocky Mountain News, March 29, 1930.

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# BOSTON CRITICS UNANIMOUS IN PRAISE OF

# RACHEL MORTON

SOPRANO

[These Notices appear as Photographic Reproductions]

## TRANSCRIPT, FEBRUARY 28.

### Voice and Mind

At Jordan Hall last evening, the listener carefully followed the recital of Miss Rachel Morton and noted with increasing pleasure that only the most favorable account could be given of an occasion which passed without an infelicity of any kind. The circumstance is all the more remarkable in that Miss Morton's recital of last season revealed definite shortcomings to offset other qualities of a positive nature. At that time Miss Morton sang intelligently and with admirable command of phrase and rhythm, but her voice was not of adequate strength for the demands she placed upon it. Since this earlier appearance, she has made great forward strides, and what is more important, improvements have been made in those departments where improvements were needed; so marked is this advance, indeed, that the more enthusiastic among her listeners now place her in the foremost rank of interpretive (as opposed to merely coloratura) sopranos. Miss Morton now sings not only with the brightness and intelligence of previous hearing, but with fresh vocal power. Her voice is clear in the upper register, firm in the lower, and moves easily from one register to another. As a singer who understands the artistic significance of her music and who desires to protect this significance in rhythmic vocal tone, she exemplifies in skill and bearing the value of sensitiveness to rhythm, of poise, of subtitled accent on the one hand and of whole-hearted enthusiasm on the other, each quality set to its proper purpose. Miss Morton's program was unaltered throughout. She began with the air, "Ah! perfido" of Beethoven. She then sang a group of comparatively unfamiliar songs from Joseph Marx, Hugo Wolf and Richard Strauss. With one or two exceptions, the French songs from Roux, Szulc, De Severac, Paulin, Debussy and Grovlez were equally unfamiliar. The final group comprised interesting pieces from Vaughan Williams, Davidson, Josten and Holst. As an interlude midway in the program she proffered the air, "Suicidio" from Ponchielli's opera, "La Gioconda." Mr. Jaffrey Harris was her alert accompanist.

Thus Miss Morton displayed her skill in various styles. In the air from Beethoven she made the most of the song's melodic beauty—held sustained notes firmly, injected the music wherever possible and fitting, colored her tones to mirror the intensities of the text. In the succeeding German pieces, she applied her musical understanding to the service of characterization. With the heroic verses of Marx's "Gebet" she contrasted the pet phrases of Wolf's "Mausfallen Sprüchlein." From German music she turned to the tone-tints and picture-making of the French composers. The songs in this group called for the utmost nicety of pitch, bright sustained notes in the upper register and delicate articulation. The singer proved herself expert in these detailed delicacies. Of this.

N. M. J.

## CHRISTIAN SCIENCE

## MONITOR, FEBRUARY 28.

Last night, in Jordan Hall, Rachel Morton, soprano, accompanied by Jaffrey Harris, held her large audience captive through a program which probably will, in retrospect, become an outstanding event of the winter. Dowered with a radiant personality and gifted with a voice of a singularly even and lyrical quality, Miss Morton should travel far on the highway of success. With a bow to the classicists in Beethoven's "Ah! perfido," sounding stiffly old-timish in these modern days, yet given with a full appreciation for its dramatic possibilities, the singer passed to a trio of songs by Joseph Marx, "Gebet," "Wanderliedchen," and "Schlafend traegt man mich," followed by a pair of songs by Hugo Wolf, "Und willst du deinen Liebsten sehen" and "Mausfallen Sprüchlein," with Richard Strauss's "Kling" completing the group. Of this group two songs deserve special mention. "Schlafend traegt man mich" because of the perfection of tone colors employed and "Kling" for its well-restrained but nevertheless exuberant presentation; a presentation which brought the singer back to the podium for an encore.

An aria from "La Gioconda" by Ponchielli, "Suicidio," gave Miss Morton ample opportunity to reveal both the dramatic quality of her voice and her interpretive powers, and again an encore was demanded and given. Following the intermission came in order, "Dernier Souhait" by Roux, "Claire de Lune" by Szulc, "Chanson pour le petit cheval" by De Severac, "Avril pose ses pieds lents" by Paulin, Debussy's "L'ombre des arbres" and "Guitares et Mandolines" by Grovlez. With every tone well controlled and well-nigh flawless, Miss Morton sang "Dernier Souhait" in a manner to command admiration, and the most distinguished while her last group, which comprised "Silent Noon" by Vaughan Williams, "Rain on the Down" by Davidson, "Adoration" by Josten and "Lovely Kind" by Holst, must have proved to the most skeptical that English can be at once understandable and beautiful. Seldom has a singer visited Jordan Hall whose English diction offered such distinctive qualities and at no sacrifice to tonal beauty. A recital to be remembered.

G. M. S.

## POST, FEBRUARY 28.

### Rachel Morton Recital

BY WARREN STOREY SMITH

Rachel Morton, a genuinely accomplished singer, held here a year ago, appeared in recital at Jordan Hall last evening. Jaffrey Harris was her accompanist. The audience was of good size and warmly appreciative. While it is difficult to be accurate about such things the impression was that even that Miss Morton acquitted herself with even greater distinction than last season. In and out she sang, with much ease, in it was airy, light, and in imagination, a demand of vocal means. And Miss Morton's voice is that of a beautiful quality, capable of doing justice to all the demands of the music. As exemplified by her singing last evening of Beethoven's "Ah! Perfido." In the singing of modern German songs, Miss Morton can count herself more than usually expert. Not often must those of Marx, Wolf and Strauss that followed Beethoven's "Gebet" come to such eloquent performance.



Photo by Royal Atelier

## EVENING AMERICAN FEBRUARY 28, SOPRANO HAS GOOD CLAIM TO TITLE

By MOSES SMITH

**A**MID the welter of mediocrities that parade before the concert-goer as singers, one hears now and then one who can really sing. Rachel Morton, a soprano who was heard here last year, gave a most enjoyable concert at Jordan Hall last night, and proved her right to the title "soprano."

Miss Morton has in good measure all the attributes necessary for success in concert singing—or even in opera. Her voice is not one of those nebulous affairs often doing duty for an intelligent artist. It has beautiful quality, it is of sufficient range, especially for the high tones, and it has enough power to enable its owner to appear without disadvantage in opera.

This instrument is skillfully, and judiciously, managed by the soprano. Her program offered wide variety of opportunity to display her exceptional endowment and musical intelligence. In Beethoven's "Ah! Perfido" and the "Suicide" aria from "La Gioconda" Miss Morton was truly dramatic without the help of the opera accompaniment. Her tones were powerful enough to meet the exacting demands without forcing.

In the more intimate, more subtle songs in German, French and English Miss Morton was even more successful. Having no need to give thought to technical demands, she could become a song interpreter. She approached each song with delightful freshness, and for each she had not only an intelligent plan but the proper "temperamental" aid. Her enunciation was remarkably distinct. In fact, she overdid things, pronouncing final consonants with disconcerting emphasis.

The large audience warmed to these virtues as the concert progressed, causing the addition of many extra numbers.

## HERALD, FEBRUARY 28.

### RACHEL MORTON

At Jordan Hall, last night, Rachel Morton, soprano, sang the following songs and airs: Beethoven, "Ah! perfido." Joseph Marx, "Gebet," "Wanderliedchen," "Schlafend traegt man mich." Strauss, "Wiegeliel, Kling." Ponchielli, "Suicidio" (from "La Gioconda"). Roux, "Dernier Souhait." Szulc, "Claire de Lune." De Severac, "Chanson pour le petit cheval." Paulin, "Avril pose ses pieds lents." Debussy, "L'ombre des arbres." Grovlez, "Guitares et Mandolines." Vaughan Williams, "Silent Noon." Davidson, "Rain on the Down." Josten, "Adoration." Holst, "Lovely Kind."

Miss Morton is one of the few singers who, when they wish to create atmosphere, convey emotion or suggest drama, remember that the ear is to be convinced as well as the eye—indeed that the concert singer must be above all else an artist in musical tone. More than most singers, and more effectively, she avails herself of the eloquence of physical suggestion, by her pose, by subtle half-gestures, by the rapidness or the mobility of her features. But into her voice, too, she can put the whole armor of these changing emotions and sensations; moreover, she can use it as a musician (with a musician's ear for phrasing), playing upon the most flexible sensitive and responsive of the musical instruments (though it is but rarely made to sound so). It is for this exceptional command of the musical and emotional functions of vocal tone that Miss Morton is specially to be commended.

She showed her mettle at once, to those who had not previously heard her, in Beethoven's fine recitative and air. She sang it with notable breadth of style, with dramatic power and with admirably molded, flexible phrasing. Ponchielli's air from "La Gioconda," in contrast with this, is melodramatic and violent. It tempted Miss Morton into a corresponding violence of manner that was none the less dangerous for being, unfortunately, appropriate to the music she sang. Her voice, ample and expressive as it is, displays signs of friction which may do it damage if she yields to the temptation to overemphasize into which its dramatic potentialities tend occasionally to lead her.

In her songs by Marx, in those by Wolf (notably "Und willst du deinen Liebsten sterben sehen") and by Strauss, there was excellent discretion and delicacy combined with her remarkable expressive faculty. An unusual and admirable feature of her singing was the fact that she seemed to sing also, as it were, in silence, the pianoforte interludes and epilogues that are so essential a part of most songs of any worth, following (but without ridiculous exaggeration) their changing emotions, whereas so many singers, and instrumentalists, too, show little interest in anything in which they themselves are not at the moment active.

Singing delightfully in her atmospheric and delicate French songs, finding vivacious rhythm for De Severac's "Petit Cheval" and Grovlez's "Guitares," she was no less successful in her English group (in itself not intriguing, despite the presence there of some distinguished names. Her diction throughout was very clear, there were some slight inaccuracies in French and a tendency to distort vowels upon high notes.

Miss Morton was warmly applauded and added some extra numbers. S. S.

Miss MORTON will sing in Cologne (April 24), Vienna (April 29), Berlin (May 6), and in Stockholm, Copenhagen and The Hague in May.

Concert Management  
ARTHUR JUDSON  
Steinway Building  
New York

### Janet Velie Sails for London

One of the most popular Broadway favorites is Janet Velie. A long line of musical comedy successes have been graced with her charming comeliness. Miss Velie is now



Edward Thayer Monroe photo

JANET VELIE

in London where very shortly she is to create the same role in Heads Up that she has been playing all winter in New York City.

For the past few years Janet Velie has been warmly applauded for the brilliance of her dramatic interpretations. The critics have especially noted the exquisite quality of her singing voice although most of her songs have been of the musical comedy type.

It is indeed interesting to see how a lovely, natural voice can be trained according to the "Old World" operatic principles, and yet lend itself so beautifully to the art of our modern theater. In this type of endeavor Janet Velie has been eminently successful.

Some of this delightful soprano's past productions have been Mary, The Grab Bag, The Perfect Fool, The Cocoanuts, Rain or Shine, and Three Cheers.

Miss Velie has a voice of unusual range, and possesses all of that freedom and ease of tone production so eagerly sought after by the producer of today.

Just before sailing for London Miss Velie made a talkie for Paramount Pictures.

Janet Velie is a pupil of John Hutchins, vocal diagnostician, of whom she says: "After many years seeking a teacher who could diagnose my own particular vocal problem I have at last found one in John Hutchins."

### Farnam Recital at St. George's Church

The combination of Lynnwood Farnam, organist, and the Brooklyn Morning Choral, appearing at St. George's P. E. Church, New York, April 28, was sufficient to fill the edifice on that pleasant spring night.

The splendid big organ was never heard to better advantage, the extraordinary skill of Mr. Farnam giving perfect enjoyment in his program of Bach and His Forerunners, ranging from 1587 to 1685. Three nations were represented, Germany, Belgium and France. The appealing melody of Weckmann's choral, We Poor Sinners, the straightforward Bach-like Zachau Come Holy Ghost, and the minor melody of Scheidt's variations came to a climax in the last-named canon, with melody in the bass. The Belgian, Cornet (1600), produced another grand climax in D, through his Salve Regina. There followed Buxtehude, Bach, and Du Mage works, ending with Bach's G major fugue, all played with the absolute correctness and finish characteristic of organist Farnam, and which give him a unique position in the world of organists.

The Brooklyn Morning Choral sang two works by Vittoria, Ave Maria (four part harmony) and Duo Seraphim (three parts), Mr. Sammond conducting the fifty singers in these unaccompanied motets. The excellent singing of these women, which quite recently won them a prize, was again admired.

President Milligan announced program numbers and gave thanks to Farnam, to the church, to the Morning Choral, and to Mr. Sammond.

### Marchesi Artists in Successful Appearances

Blanche Marchesi's Singing Academy has had a busy time this year. The opera class furnished various programs for large charity and other concerts. The last one before Easter took place in Mme. Marchesi's studio in Paris on April 3 and proved a splendid success. The May 15 pupils' recital will introduce some numbers from Götterdämmerung.

From London comes the news of Astra Desmond's recent successes. Her work this season included the first performance in English of Mahler's Das Lied der Erde, and during Holy Week she sang Verdi's Requiem, St. John Passion, St. Matthew Passion, and the Messiah.

### A. Y. Cornell's 21st Summer School at Round Lake, N. Y.

In announcing the twenty-first consecutive season of the A. Y. Cornell Summer School of Vocal Instruction, at Round Lake, N. Y., it seems only appropriate to call attention to the pre-eminent capacity of A. Y. Cornell as a teacher of voice. Mr. Cornell has devoted years of serious thought to the study of tone-production under the most eminent teachers in this country and Europe, and has deduced

therefrom a system of teaching which has been productive of unusually successful results. Mr. Cornell is a thoroughly developed musician, a pianist and organist of no mean repute, and fully acquainted with the theory of music, musical history, composition, etc. This equipment renders him particularly desirable as a teacher of singing, and as a coach.

Mr. Cornell as a singer has achieved an enviable success in oratorio and recital. His experience as first assistant at the National Summer School of Music at Round Lake and Chautauqua for six years, and his large class of private pupils in New York, the desire of many out-of-town pupils to continue their study during the summer season, warrant the assumption that the A. Y. Cornell Summer School of Vocal Instruction will repeat the great successes of its former seasons. The season begins June 24 and ends August 3, making six full weeks in all.

### Florence Lyons Under New Management

Florence Lyons, soprano, who recently gave a successful recital at Town Hall and won excellent commendations from the press and public following her appearance, is now under the management of the Standard Booking Office. Miss Lyons, who has been singing since a mere child, has been extremely popular as a church soloist as well as a recital artist. Her musical education has been gained from such well-known instructors as R. Norman Jolliffe, Prof. Chev. de



FLORENCE LYONS

Lancellotti, and Mark Markoff, Russian operatic tenor. She also attended a Mount Vernon school, where she received a thorough course of instruction in piano, under the capable guidance of Prof. Harry Butler.

### Lester Ensemble Activities

The Lester Ensemble appeared recently at the Men's Club of the First Church of the New Jerusalem in Philadelphia. The members of the club and their friends showed great appreciation for the fine renditions of the artists, namely, Arvida Valdane, soprano; Josef Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist.

The same group of instrumentalists, with Marguerite Barr, contralto, as vocalist, also were heard at the Playhouse of the Plays and Players in Philadelphia. The audience was quite visibly delighted with the selections of the artists, each of them being obliged to give several encores, and Mrs. Mount also winning much applause for her unflinching support at the piano. These concerts were presented under the auspices of the Lester Piano Company.

### Gunther School's Evening of Music

The Gunther Music School presented an Evening of Music at the Home Making Center Auditorium, Grand Central Palace, on May 1. Those participating included: Richmond Gray, Marie Hoskins, Gustav P. Gunther, Katherine Gunther, Leroy Campion, Frances Weingardner, Philip Evans, Virginia Poeter, Milton Scharn and Elsie Kirchgessner-Neri.

### Organizing a Polyphonic Choir

A committee of prominent musicians has been brought together in New York for the purpose of organizing a choral society to be called the Polyphonic Choir. The purpose of this new society is the study of choral

"Her voice is recognized for its fine quality and her singing always affords enjoyment. Her clear tones have taken on more warmth and her interpretations are more finished."

The New York World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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singing, and both men and women are eligible. The director of the choir will be Sandro Benelli, already known for his work with the Italian Polyphonic Choir and his association at the Luigi Cherubini Conservatory in Florence.

### New Rye-Port Chester Community Concert Series

Community Concerts, Inc., announces that three concerts will be given next season in the Port Chester, N. Y., High School, the first of which will take place in November. Mrs. Julian B. Beatty has been elected vice-chairman of the board of directors of the Port Chester and Rye Association and chairman of the Rye committee. Norman C. Hunt is the local chairman of Port Chester.

The following are members of the Port Chester Advisory Council: William Baruch, Mrs. Benjamin J. Banks, Mrs. Thomas J. Blain, Mrs. Walter S. Conly, Mrs. Simon Goldae, Mrs. Jacob Gordon, Mrs. William A. Hallenbeck, Mrs. John M. Holzworth, Mrs. Louis C. A. Lewin, Alonzo Knapp, Miss Anne W. Merritt, Mrs. J. L. Mulwitz, Mrs. James S. Miner, Mrs. James Pine, Mrs. Frederic C. Studwell, Mrs. William D. Sporborg, Miss Blanche Treadwell and Arthur R. Wilcox.

The Rye advisory board includes: Mrs. David H. Crompton, Mrs. J. Hannon Schoolfield, Mrs. Roswell Tripp, Mrs. Horace Conner, Mrs. Joseph Park, Mrs. Benjamin Nields, Mrs. Elgood Lutkins, Mrs. William F. Irwin, Mrs. Williamson Pell, Mrs. Basil Harris, Mrs. William L. Kleitz, Mrs. Perry D. Saylor, Mrs. J. Rich Steers, Mrs. Charles Smith, Mrs. Harold Jennys, Mrs. Henry B. Stimson, Mrs. John Morgan, Mrs. Glenn Hall, Mrs. Herbert Guttererson, Mrs. Evans Ward and Duncan Bulkley.

### Dossier Artists Winning New Favor

Keith Falkner, a young tenor, who has been working in Paris with Deane Dossier, scored an excellent success recently in London under Sir Thomas Beecham in Handel's Solomon. Ernest Newman said: "Sir Thomas was fairly well served by his soloists in general, and particularly well by Keith Falkner, who is obviously going to develop into so fine an artist that this country cannot possibly keep him long."

Another Dossier artist, Elsa Foerster, recently made a splendid impression as Laurette in Gianni Schicchi. Still another, Lindi, well known tenor, has been singing this season in Barcelona, Florence, Genoa, and Monte Carlo. In January he sang at La Scala in La Forza del Destino with great success.

### St. Paul Orpheus Gives Second Concert

The St. Paul, Minn., Orpheus Club, Malcolm McMillan, conductor, assisted by Howard Laramy, baritone, gave the second concert of its eleventh season, on April 8, at the People's Church Auditorium.

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### Roman Prydatkevych a Player-Teacher

There are many successful teachers who are not particularly good performers themselves, and there are some that are. Among the latter class is Roman Prydatkevych, who has been a prominent teacher of violin in New York City for almost seven years,



ROMAN PRYDATKEVYCH

and is a member of the violin faculty of the Zeckwer-Hahn Philadelphia Musical Academy.

On April 27, for the first time since he came to this country from his native Ukraine, Mr. Prydatkevych presented himself as a recitalist, and with most happy results, as the appended excerpts from his press notices will attest.

The violinist was born near Lemberg, Ukraine, studied in Vienna with Svrtka and Sevcik, and after serving in the Austrian army during the world war, he concentrated in a number of Central European cities.

Speaking of Mr. Prydatkevych's April recital at Town Hall, the New York Herald Tribune said: "He played with technical effectiveness, and the neatness and deftness of his execution of rapid passages was one of the best features of the recital. Mr. Prydatkevych played spiritedly. . . ."

This from the New York Times: "Mr. Prydatkevych played musically and sincerely and with a feeling for phrase and melody."

"... Unaffected style and good taste . . . a scholarly performance. . . ." New York American.

The World dwelt on his "clean, sure technique."

The Staats-Zeitung called him "a gifted and serious artist . . . exceptionally musical, temperamental and correct in taste."

With such press notices to his credit after an absence from the concert platform of seven years, the further appearances of Mr. Prydatkevych will be watched with interest.

### Juilliard Composition Contest Closes

The Juilliard School of Music contest for orchestral compositions by native or naturalized Americans closed on May 1. The works were required to be suitable for performance by symphony orchestras and available for copyright. The manuscripts that were submitted, about twenty in number, are now being considered by the judges, Rubin Goldmark, Philip Greeley Clapp, Oscar Wagner and Albert Stoessel. Such as are considered of especial merit will be published next summer or autumn.

Prize compositions in former years have been played by seven leading orchestras in about twelve cities. It is thought that this year's winning works will be performed in a considerably larger number of cities.

The announcement of the decisions of the judges is expected very shortly.

### A Program of Modern Music

Arthur E. Hardcastle gave a program of modern piano music recently at the home of Dr. Russell Lee, Stanford, Cal. He included on his program a number of works by Americans, a movement from "Emerson" by Charles Ives, one of Slonimsky's preludes, several pieces by Henry Cowell, two preludes by Hardcastle, and one composition by Rudhyar.

### M. S. C. Glee Clubs in Joint Concert

The glee clubs of Michigan State College, at East Lansing, Mich., gave a joint concert recently in the Eastern High School auditorium. The singing of the men's club was especially pleasing because of the smoothness and richness of the voices, whether in light, melodious numbers or in the more brilliant

and spirited works. The women's club was notable for its sweet tonal quality and charming color effects. Izler Solomon, violinist, assisted at the piano by Archie Black, completed a thoroughly enjoyable program.

The men's club also sang in Birmingham on April 25, at Bloomfield Hills on May, and that same day broadcasted a program from station WJR, Detroit.

### Consolidated Summer Courses of Lamont and Denver Conservatories

The Lamont School of Music and Denver Conservatory of Music Consolidated issue an attractive catalogue of 1930 summer school and master classes. The cover of the catalogue is a splendidly reproduced photograph of snow-covered mountains, and within the pages of the catalogue are many pictures. Numerous scholarships have been offered by F. G. Bonfils, proprietor of the Denver Post.

The teachers are too numerous to list in full, but a few names may be given. The musical director is Florence Lamont Hinman. The regional director, Paul Clarke Stauffer, is also guest conductor of piano classes. The head of the piano department is Alpheus Elder. The head of the voice department is Florence Lamont Hinman. The head of the violin department is Frank Havick. There are departments of viola, violoncello, harp, orchestra instruments, orchestra ensemble, church organ and motion picture organ. There is a school of opera, with Solon Alberti as guest instructor. The vocal clinic, chorus conducting and repertoire-interpretation are in charge of Florence Lamont Hinman. The head of the harmony, counterpoint, composition and orchestration department is Horace Tureman. There are departments of solfeggio, terminology, ear training, dictation, accompanying, class piano instruction, keyboard harmony, the history of music, public school methods, modern languages, dramatic art and expression and several literary branches, including short story technique.

It is not necessary to call attention to the completeness of the courses offered.

### Gallo and Ethel Fox

Fortune Gallo's radio speech on April 3 was most interesting. In stressing the fact that he had engaged many young singers for his opera company in the past, Mr. Gallo said the following about Ethel Fox:

"Ethel Fox was only nineteen when I first presented her four seasons ago. She had a lovely natural voice to begin with, and then she was properly trained by her vocal teacher (Pilar-Morin) and did not suffer any of the mistakes so often the fate of young singers, of wrong vocal instruction. It is not often that a nineteen-year-old singer can make her first appearance in grand opera before a New York audience and give a creditable performance. But this is what Ethel Fox did when I put her on in the role of Musetta in La Boheme on a New York stage. It is true that it might be said that opera was in her blood, for her father was a technical director of the Metropolitan Opera Company. During the past year she has proven that correct teaching, watchful guidance of every step of her progress, and natural ability, have resulted in her presenting programs, aside from her opera appearances, that have attracted considerable attention. Excerpts from the operas that she has been presenting on the concert stage the past season are said to be among the most interesting programs of the season's novelties."

### Angell's Recent Appearances

Ralph Angell was the accompanist for Hans Kindler at his recital at Middlebury College, Vt., on April 11. This season his time has been divided between Charles Hackett, Chicago Opera tenor, Hans Kindler and Felix Salmond, cellists.

One of Mr. Angell's important engagements this season was a sonata recital with Kindler at the Library of Congress, Washington, D. C., under the auspices of the Elizabeth Sprague Coolidge Foundation. The program consisted of the Brahms E minor, Debussy and Franck sonatas.

### Flora Keefer in Washington Recital

Flora McGill Keefer, mezzo-contralto, was heard in her second annual recital at The Mayflower, Washington, D. C., during the early part of April. Her program consisted of four groups of numbers in Italian, German, French and English. The songs were widely varied, yet Mrs. Keefer sang each with true regard for the mood of each number. Her voice is warm, fresh and delightfully colored, and her enunciation clear and effective.

### Jonás Assistant Well Received

Marguerite Eddy, one of the New York assistants of Alberto Jonás, eminent piano pedagogue, appeared recently in concert with John Carroll, achieving a fine success through her brilliant playing. She had to add encores to a strong, interesting program,

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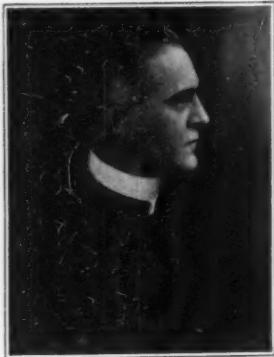
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## CONCERNING THE RENAISSANCE OF CHORAL MUSIC

A Series of Articles by Father Finn

### I. An Art in Proper Perspective

The great instrument of musical progress up to the beginning of the 17th Century was the chorus. The able musician was of necessity an able choirmaster since the only seri-



FATHER FINN

ous means available to musicians for revealing their increasing information about the principles of music was the chorus. Monks correlated the modal-scales of the art-form known as Gregorian Chant, and taught monastic choirs and other groups of ecclesiastical singers to sing the compositions written in these modes. Such groups of Liturgical Chanters, it is reasonable to suppose, achieved virtuosity within the limitations of the contemporary art-form. Composers thought in the choral idiom. One can picture readily the daily rehearsals in cold choir-sacristies or monastic common-rooms during which the Maestros struggled with problems of voice, intonation and nuance, superimposing upon

the memories of their choristers, in default of printed music, the melodies of Introits, Graduals, and the other Liturgical Parts of the Mass and the Divine Office. Only centuries of uninterrupted effort to achieve excellence in all phases of choral technique could have produced a choral perfection sufficient to inspire the genius of the medieval polyphonists. Just as orchestral virtuosity has invited the genius of symphonic composers and the superlative dexterity and expressiveness of solo-instrumentalists have excited the creative imaginations of composers for piano, organ, violin, etc., so we may reasonably conclude it was the established tradition of profound choral artistry that evoked the masterpieces of Palestrina and the great polyphonic school of which he is the historical "princeps."

The general standard of choral singing for some generations, except in Russia, has not been such as to inspire composers to write great music in the choral form. With the death of Palestrina, serious further development of choral possibilities ceased. From that time on, the operatic and instrumental forms of music have stimulated the interest, and, in these current moments of belligerent dissonances, neurotic rhythms and maddening postponements of cadence, have enlisted the cunning of composers. There have been great choruses, of course, and some splendid compositions have been written in choral form, but, generally, the arts of chorus-singing and chorus-writing have been moribund—at least.

A few critics and connoisseurs, whose predictions are usually based upon substantial data, suspect, hopefully, that the choral art is about to enjoy a renaissance. Perhaps the activities of a number of choirmasters during the last quarter of a century, and especially within the last decade, justify this optimism. Their work has been directed by a more severe criterion of perfection than that in gen-

eral vogue. Unquestionably, the outstanding symptom of the general decadence of choral music has been the "quantity" of tonal contribution which has been the evident purpose of choral conductors to elicit from choristers. If "quantity" be a sovereign standard, "quality," of course, eliminates itself without much ado.

While achieving a certain rectitude of intervallic intonation and synchronous movement, the majority of choral societies and ecclesiastical choirs have failed to acquire the complete choral technique which is indispensable if choral singing is to be an effective and impressive form of the art. Unless the aura of "To Kalon" be the ether through which choral sounds are sent, there can be no loveliness. Music appeals not to the intellect, but with directness only to the emotions, and without loveliness the emotions cannot be successfully reached, save, of course, the emotions of distaste and chagrin. The ideal of "quality" must be promoted and exemplified if the choral form is to resume its place among the effective forces of musical expression. Choruses must be trained to a high degree of excellence in many things besides correctness of intonation and rhythmical exactness. Each individual section of the group requires the unison, vocalism and the characteristic timbre proper to itself. A lyric, volatile elasticity must be the instantaneous resource of tenors and basses as well as of sopranos and altos; otherwise, along with other preventions, the blending of the constituent choirs of a complete chorus will be effectually inhibited. And without an artistic blending of all the contributory voices, the chorus, as an integral unit, can produce nothing of beauty. All this means scientific training of each constituent part, entailing further, definite processes by which these well prepared parts become almost imperceptibly the balanced and coordinated factors of the whole. Our choral musicianship must stand upon such a cornerstone. Without such basis, no conductor may reasonably expect to achieve choral effectiveness. This, in turn, means that the choral conductor must be a specialist, knowing, as thoroughly as a symphonic conductor knows the potentialities of his orchestra, sensing its particular manner of efficacy, the art of ensemble correlation, choral dynamics in their finest and interior nuances, and the psychologies of accelerando, ritard, climax, and rhythmical juxtapositions.

In some succeeding papers, the writer will discuss, practically, the factors of choral musicianship which differentiate it from other phases of the art.

(Article II to be published in next week's issue.)

### Magdalen Helriegel Honored by Ogontz School

Although many of the graduates of the Ogontz School have won for themselves enviable reputations in the fields of art, music and literature, it has been contrary to the policy of the school to engage their services for its professional entertainments.

Only in two instances in the history of the school have exceptions been made. These were in favor of Queena Mario of the Metropolitan Opera Company, an Ogontz graduate, and Magdalen Helriegel, on April 16. On this occasion Miss Helriegel presented a program of Readings to Music, sponsored by her teacher, Fay Foster. The offerings varied widely in style, being amusing, pathetic and tragical. It is always difficult to say in which line Miss Helriegel most excels. For humor, she has a delicate piquancy all her own; her pathetic selections always arouse emotion and she brings to her heavy numbers a fire and volume of tone which is electrifying. Included on her program were songs of Ancient and Modern China by Fay Foster, Hood's Song of the Shirt, musical setting also by Fay Foster, a group of child's songs

by Nevin, a Medieval group by Loewe, and Robinson's Piquant Portraits of Lovely Ladies.

### Leon Carson Artists in Hour of Music

Leon Carson, well known vocal teacher with studios in New York and Nutley, N. J., presented some of his artists on April 22 in the third annual Hour of Music in Spring Garden School Auditorium, Nutley, N. J.

Those participating included: Helen Kruge, Curtis Oakley, Honor Adams, Gertrude Zitzmann, Alvin Jaekel, Helen Jackson, Katherine Eastment, Esther S. Avedisian, Ned Smeaton, Grace McManus Smith, Ethel Bennett, Robert Arno, Kathryn Walsh, Ruth Beardsley Brown, Ethel Dochtermann, George Watson and Constance Clements Carr.

The following among these singers occupy prominent church positions: Honor Adams, soprano soloist, St. John's Episcopal Church, Passaic; Alvin Jaekel, tenor soloist, St. Barnabas Episcopal Church, Newark; Ethel Dochtermann contralto, St. John's Episcopal Church, Passaic; Grace McManus Smith, St. Patrick's Cathedral, Newark; Constance Clements Carr, soprano, First Presbyterian Church, Passaic.

The auditorium was filled to capacity, and, according to the Passaic Daily Herald: "Music lovers were afforded a real treat, for the recital was a most delightful one. Excellent results were manifested in the renditions of all of the students and clearly demonstrated thorough and careful training on the part of Mr. Carson. From the pupils appearing at their first recital last night to those of wide and varied vocal experience, the training was pronounced. Clear enunciation, expression with good poise and voice control were noticed in all of the pupils. A program of interesting and enjoyable musical numbers covering a wide range and depth of possibilities was enthusiastically enjoyed by a large audience. . . . Too much praise cannot be given Mr. Carson for the remarkable way in which he has brought out the talent of some of his younger students. In the recital last night were pupils who have been studying but a few months, but who showed splendid progress and unusual ability."

Equally commendable was the comment of the Nutley Sun: "These recitals are given each year by Mr. Carson to show the progress of the artist-pupils, and to afford the younger students an opportunity to appear before the public. All the pupils exhibited careful training, and in many cases their poise, clear diction and interpretation were a delight to the audience. Vera J. Kerrigan presided at the piano throughout the entire program and added to the enjoyment of the evening by her artistic accompaniments."

### New Popular Witmark Publications

M. Witmark & Sons, music publishers to Warner Bros. and First National Vitaphone productions, announce for early publication Kiss Waltz and Hullabaloo, written by Al Dubin and Joe Burke. By the same authors, and also to be released in the near future, is a popular song, Dancing With Tears in My Eyes.

Parisian Moonlight, a waltz by Grace Dalton and Joe Young, has been accepted by M. Witmark & Sons and is scheduled for early production. Another new number soon to be released is At the End of the Day With You, a fox-trot, by Walter Rafael and John McLaughlin.

### Leginska's European Successes

Ethel Leginska, who conducted the London Symphony Orchestra at the Royal Albert Hall, on March 30, scoring another brilliant success, soon after moved the scene of her activities to Pilzen, Czechoslovakia, where she conducted Madame Butterfly on April 12 and Tosca on April 16. It was the first time a woman had acted in that capacity there and Leginska was tendered an ovation.

## 5<sup>th</sup> AMERICAN TOUR SZIGETI

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LEON CARSON,

prominent vocal teacher with studios in New York and Nutley, N. J., many of whose artist-pupils have achieved success in concert and church work. On April 22 he presented the third annual Hour of Music in Spring Garden School Auditorium in Nutley, when the capacity audience as well as the local critics thoroughly enjoyed the offerings of his artist-pupils. (See story on opposite page.)

### Artists Everywhere

**Olga Averino** will appear again as soloist with the Springfield, Mass., Symphony Orchestra on February 10 next.

The **Salvatore Avitabile** Sunday musicales at his Metropolitan Opera House studios take the form of a Musical Tea. Pauline Turso appeared on April 27. This young singer has been heard in operas in Greater New York, Bridgeport and elsewhere, ever enhancing her reputation. Josephine Belvedere and Clara Wander were also heard at recent affairs.

**Frederic Baer**, who earlier in the season sang Haydn's Creation with the Hartford Oratorio Society, was reengaged by this organization for the role of Amonasro in Aida (concert form) on April 29. Other engagements include Chicago, Ill. (re-engagement from this season); Johnstown, Pa.; and Buffalo, N. Y.

**Barre-Hill** was heard in Dubois' Seven Last Words of Christ, a sacred cantata for solo, chorus and orchestra, when the Chicago Civic Opera baritone, with the Armour trained chorus of forty mixed voices and a thirty-piece orchestra, under the direction of Josef Koestner, appeared on the specially arranged Good Friday program presented during the Armour Hour broadcast, Friday, April 18, from the Chicago NBC studios.

**Norman J. Carey**, baritone, who recently gave a successful New York recital, and who received excellent criticisms from the press following this appearance, sang on April 28 at the residence of Mrs. Florence H. Rossmore, Hudson, N. Y. On this occasion Mr. Carey sang two groups of songs with his usual beauty of tone and intelligence of interpretation.

**Julia Seargeant Chase-Decker**, founder of the Music-Drama-Dance Club and now a resident in Cleveland, O., will preside at the annual meeting and musicale, May 17, at the Hotel McAlpin.

**Leonora Corona**, soprano of the Metropolitan, is enjoying an unusual success on tour with the company. Miss Corona was scheduled to sing Giulietta in Tales of Hoffmann in Richmond, April 30; Santuzza, in Cavalleria Rusticana, in Atlanta, May 3; Leonora in Il Trovatore, in Cleveland, May 10, and will do Minnie in The Girl of the Golden West, in Rochester, May 14. She returns to New York with the company on May 15.

**Lillian E. Craig**, dramatic soprano, was recently heard by musical authorities in a semi-private appearance at Steinway Hall. Her splendid voice, of ample range, allied with temperamental interpretation of such arias as Pace, Pace, also the Santuzza aria,

justifies every expectation of fine success for the young woman, who has studied in Italy.

**Joseph De Luigi** was much acclaimed at the recent newspaper club entertainment. His success was even more notable in the grand ballroom of Pennsylvania Hotel, April 15. It will be remembered that Mr. De Luigi was the solo baritone of Roxy's first operatic quartet at the Strand Theater; a favorite number was then, as now, the Torreador song (Carmen). He is kept busy singing and teaching in New York City.

**Marie Dimity**, soprano, and **Joseph Davies**, baritone, continue as soloists at the Greene Avenue Baptist Church, Brooklyn, the latter being in his tenth year. Robert Noehren, of Buffalo, a pupil of Dethier, is the organist.

**Eugenio di Pirani**, pianist, composer and instructor, of Brooklyn, has a very interesting collection of manuscripts, letters from Crispi (including his patent of nobility) Italian premier and ex-Emperor William, and has just come into possession of Alma Webster Powell's last scrap-book. **MUSICAL COURIER** readers of the past three decades know of her remarkable past, concert tours with DiPirani in European countries as well as in America, and her recent death. DiPirani's abilities as raconteur are on an equal plane with his musicianship. To his credit are overtures and suites for grand orchestra, two-piano works, piano etudes, songs and a work, School of Piano Playing.

**Rock Ferris**, American pianist, played in Barcelona recently, after which the Diario de Barcelona commented: "The pianist received in this new hearing much applause. His mastery of technic and his correct interpretation in which reigned good taste and expression, caused him to merit these manifestations of appreciation with which the distinguished audience rewarded his labor."

**Marianne Gonitch** recently sang her final performance of the season as Aida with the Philadelphia Grand Opera Company. She received a triumph for her fine singing and acting. Mme. Gonitch has been re-engaged for eight performances and will open the season as Marguerite in Faust.

**Harriet S. Keator**, organist, of New York and Asbury Park, now touring Europe, was last heard from in Cairo, Egypt, where she rode a camel named Moses, whose attendant was Ahmah. She has been missed from the executive committee meetings of the National Association of Organists.

**Alexander Kisselburgh**, baritone, sang in Dubois' oratorio, The Seven Last Words of Christ, in San Antonio, Texas, on April 18, and on April 22 appeared in a special concert over station WOAI. The baritone had an engagement in Albany, N. Y., two days later, so, immediately after his radio appearance in San Antonio, he had to charter an airplane in order to get him across the country in time to fill his Albany engagement.

**Frieda Klink** has been visiting the Oscar Seagles at Schroon Lake for the last ten days.

The **Lester Ensemble** will appear at the Hotel Warwick, Philadelphia, on the evening of May 11, and May 13 they will give a concert at the Philadelphia Club of Advertising Women. At the first of these concerts Elwood Weiser, baritone, will be the vocalist, while at the second Marguerite Barr, contralto, will be heard. The other members of the Ensemble appearing at both these concerts will be Josef Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist.

**Hazel Longman** was soloist for the special Easter services at St. Rose's Church, Brooklyn, also taking part in Rossini's Stabat Mater in the Church of the Assumption, April 8, and on April 18 in Garden City, L. I. She also sang at private musicales on April 23 and 24.

**N. Lindsay Norden** directed a musical service composed entirely of compositions by himself, at the First Presbyterian Church in Germantown, recently. Mr. Norden, who is organist and choir director at this church, was assisted on this occasion by Frederic Cook, violinist, and Vincent Fanelli, harpist.

**Mabel M. Parker** is the recipient of many letters of congratulation following her talk on musical appreciation over station WFI, Philadelphia, on April 14. Also appearing on the same program was the Tune-In Trio, composed of three of Miss Parker's pupils, Margaret Riehm, first soprano; Ruth Fowler, second soprano, and Agnes Tolan, contralto, who were heard in trios and solo numbers.

**Ethelynde Smith's** last recital enroute home from her ninth transcontinental trip of five months was given at Chazy Central Rural School, Chazy, N. Y., when there was the usual warm response from her audience, which called for five encores from the soprano. Miss Smith will remain at her home in Portland, Maine, until the middle of May, when she will leave for her summer home at Alton Bay, N. H.

The **Studio Guild** April musicales, the first at Mrs. Brewster's, the second at Mary Craig's, interested many people, Raymond D. Shannon giving a costume song recital at the first, Mary Craig and Samuel Ljungkvist appearing in a joint recital at the second. Grace Pickett is a conspicuous and winning personality at these affairs.

## FROM COAST TO COAST CANADA ACCLAIMS



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## Newark Festival Is Well Attended

Anna Reichl, Contest Winner, Scores Success

The second concert of the 1930 Newark Music Festival took place in the Mutual Benefit Life Insurance Auditorium on April 24, with C. Mortimer Wiske again wielding the baton. The soloists were Charles Naegele, pianist; Shirley Gilbert, contralto, and Anna Reichl, winner of the soprano contest.

There was a short organ recital by James Philipson, after which the festival chorus gave a good account of itself in Gaines' Spring and Youth. Miss Gilbert's contribution was the ever popular vehicle for contraltos, Mon Coeur S'ouvre a ta Voix (Saint-Saens), which revealed admirably the quality of her voice. Mr. Naegele played a short group, after which the chorus was heard in two selections, A Cuban Nocturne (Lester) and When Evening's Twilight (Hatton). Here the tonal balance was excellent and the rhythm and shading most commendable. The audience's applause was spontaneous and merited.

Then came Anna Reichl, contest winner, about whom much of the evening's interest centered. Miss Reichl recently won first honors out of twenty-seven contestants, and, when one heard her, it was not surprising. What a lovely soprano voice she has! It is of beautiful quality, clear and resonant. Well schooled, she revealed poise and a finesse in her interpretations; clear diction was also an asset. Her first selection was Il Est Doux, Il Est Bon, from Massenet's Herodiade, which delighted the large audience. Later Miss Reichl sang three songs, which served to heighten the impression made.

Fair Ellen, a cantata by Max Bruch, with incidental solos by Dorothea Westra, soprano, and John B. Hamilton, baritone, was cordially received, the work of the chorus being of a high standard. Other choral contributions included Forsyth's The Funeral Rites of the Rose, unaccompanied; Proposal, Brackett, and To A Wild Rose, MacDowell, arranged by Mr. Wiske, with Delibes' Butterfly, Butterfly bringing the concert to a successful close.

The other concert of the season took place on January 30, with Edythe Browning, dramatic soprano, and Naoum Blinder, violinist, as the assisting artists.

## Anna Savina Gives Farewell Concert and Supper Dance

Anna Savina, mezzo-soprano, who specializes in costume recitals, gave a farewell concert and supper dance at Chanin Auditorium Theatre in the Clouds, on April 26. The singer was assisted by Ariel Rubstein, pianist.

Mme. Savina started her program with three familiar airs: Last Rose of Summer, (Irish), Carry Me Back to Old Virginny (American) and Drink to Me Only with Thine Eyes (English). For these she was gown'd a la 1860. After Ariel Rubstein had given an interesting performance of Chopin's G minor Ballade, Mme. Savina, costumed accordingly (and most attractively) gave spirited renditions of five Spanish songs, by Grever, Ponce, De Falla, Buzzi-Peccia and Bizet. In these her charm of manner and seductive voice quality were prominent.

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played by Ariel Rubstein, Mme. Savina appeared in Russian dress, in a temperamental and characteristic presentation of Rachmaninoff's Soldier's Bride; Dargomijsky's Likhodushka; a Russian factory song and Hopek by Moussorgski. The concert-giver was enthusiastically applauded and encored.

## Gigli on Operatic Tour

Following close upon his Metropolitan successes comes the report of Gigli's conquests in opera while on tour with the company, Washington and Baltimore greeted the tenor with unstinted enthusiasm. The Washington Post said of his performance in La Boheme:

"Beniamino Gigli was in fine voice last night. His portrayal of Rodolfo was a masterpiece. Mellow tones were mingled with intensity of emotion and passion and thoughts of Caruso sprang into the mind as he sang Rodolfo's Narrative in the singing of which this earlier Italian operatic tenor had so often scored.

"The initial good impression grew as the opera progressed. In the famous quartet, Farewell Sweet Love, Gigli was most effective and he rose to real dramatic heights in Ah, Mimi, tu piu, and in the Death Scene.

"The tenderness of tonal quality, the exquisite phrasing and the ardor with which he poured forth his soul in Puccini's immortal measures were outstanding."

Anne Kinsolving of Baltimore had the following to say of the tenor:

"A young fellow who gave his name as Beniamino Gigli and his occupation as tenor in the Metropolitan Opera Company, picked up the lyric last night, put it in his pocket and carried it on home.

"That is what came of the Metropolitan's performing Donizetti's L'Elisir d'Amore in Baltimore.

"A gay old opus, written in the days when people liked singing with their opera, it came to light last evening as a whole night's work for a tenor, and Gigli did his work so exceedingly well that Baltimore forgot itself and hooped—or is it whooped?—and hollered for four straight minutes, and would not be comforted until Conductor Serafin forgot himself and allowed an encore.

"Gigli's achievement was really magnificent, but it was only the major part of an excellent performance."

The Baltimore Sun acclaimed the tenor by headlining his work: "Gigli Achieves Triumph in Donizetti Opera Role. Tenor Draws Tumultuous Applause in Final Scene of L'Elisir d'Amore."

## Associated Music Teachers' League Pamphlet

Gustave L. Becker, pianist, composer, lecturer and teacher, first president of the Associated Music Teachers' League of New York, was on the committee which formulated a pamphlet of twenty-four pages, The Meaning and Practice of Creative Music. The personally written endorsement of Leopold Auer and Walter Damrosch opens the booklet, which is followed by much interesting matter under the captions What is Music? Why Study Music? Musical Training for Children, When and How to Begin, Selecting an Instrument, Selecting a Teacher, Regularity of Lessons, How to Practice Correctly, Co-operating with the Teacher, Changing Instructors, Your Attitude to the Teacher, Music Making at Home, Music Making Outside the Home, Attending Concerts, Opera, etc., Creative Listening, The Radio, Reading on Musical Subjects, Advice to the Future Professional, The Amateur, and Brief Summary.

## Morgan Trio in Pittsburgh

The Morgan Trio, consisting of Frances, violinist; Virginia, harpist, and Marguerite, pianist, appeared on May 1, at the Urban Morning Recital, atop the William Penn Hotel, Pittsburgh.

## Boy Members of Metropolitan Opera

### Choral School Win Pizzetti Medals

When the Metropolitan Opera Company's Choral School, consisting of 150 women and men and forty-five boys, is heard in its first public concert at Town Hall on the evening of May 21, two thirteen-year-old boys will experience another particular thrill. They are John Harms and John Casamassa, who can boast of a gold medal in honor of their singing in Pizzetti's opera, Fra Gherardo. In 1928, John Casamassa was presented with a Pizzetti medal, for his solos in the opera, by Mr. Gatti-Casazza. The year previous he won the silver medal for excellent singing donated by Otto H. Kahn, and therefore he is a proud young man.

When Pizzetti was in this country last winter, he took occasion to hear the opera school sing one evening and was so impressed that he donated another gold medal to John Harms, who also sings a solo in the Pizzetti opera.

Both boys have become pals since becoming members of the opera school four-and-a-half years ago. They were chosen from their respective public schools as having voices that might entitle them to entering the Metropolitan's opera school, under the direction of Edouardo Petri.

The school was founded about seventeen years ago. For the last couple of years Mr.



JOHN CASAMASSA AND JOHN HARMS,

members of the Metropolitan Opera Company's Choral School, who will take part in that organization's first concert at Town Hall, under the direction of Edouardo Petri, on Wednesday evening, May 21. Each of the boys received a gold medal in recognition of his work in Pizzetti's opera, Fra Gherardo. The other photograph shows the two sides of the medal. (Photographs by Carlo Edwards.)

Petri has had requests for a public concert, and the May 21 date at Town Hall is the result. The program on this occasion will be a non-operatic one. Among the novelties

will be a motet by Orlando di Lasso, Quand Mon Mari, which, as far as is known, has never been sung in this country until given on this occasion.

## Magdalen Hebriegel Pleases

When Fay Foster presents an artist one may always expect something unusual. The Evening of Musical Recitations by Magdalen Hebriegel at Aeolian Salon, March 29, was no exception to this rule. A program comprising selections sentimental, humorous and tragic, demands great versatility, and this Miss Hebriegel is possessed of to a most unusual extent.

To the first group, Poems of Ancient and Modern China, with musical settings by Fay Foster, Miss Hebriegel brought all the daintiness and delicacy the subjects demanded. The emotion in her voice in two plaintive Russian numbers seemed contagious, while the Hopak fairly electrified with its verve.

Two medieval poems—Edouard, and Sir Oluf—were delivered with an intensity of feeling and volume of tone greatly at variance with Miss Hebriegel's youth. Mistress Annika, in the same group, was given with a complete comprehension of its subtle humor. The English version of the words was by Alice M. and Fay Foster. The closing numbers were seven Piquant Portraits of Lovely Ladies, and formed an amusing ending to a delightful evening. Miss Hebriegel's Chinese (old China) and medieval costumes were lovely.

Miss Hebriegel was assisted by Henry Tietjen, tenor, who sang a group of Russian songs. Mr. Tietjen has a voice of unusual and beautiful quality. He sings with much

taste and has an impeccable diction. Thomas Duckworth, also a tenor, was the other assisting artist. He sang the difficult Jazz Boys (Carpenter) and Limehouse Lights (Gaul), in which his clear, strong voice showed to advantage.

Fay Foster, as always on such occasions, was at the piano throughout. The hall was crowded, the stage beautifully decorated, the artists were overwhelmed with flowers, and "everybody was happy!" To Fay Foster must go much credit for arranging such a successful evening, as all the artists were from the Fay Foster Studio.

## Chadwick Anniversary Concert in Boston

The New England Conservatory of Music issued invitations for a concert given in honor of George Whitefield Chadwick, the director, at Jordan Hall on May 6, in commemoration of the fiftieth anniversary of Mr. Chadwick's first appearance in Boston as a composer and conductor. The program was made up of Chadwick compositions, and was participated in by the Conservatory orchestra, Wallace Goodrich, conductor; the Conservatory chorus and choral class; the Apollo Club of Boston, Thompson Stone, conductor; and Rulon Robison, tenor; Gladys Miller, mezzo; David Blair McClosky, baritone, and Thomas McLaughlin, bass.

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## Philadelphia Hears Schipa in Recital

Music—A Masque Given to Celebrate Twenty-fifth Anniversary of West Philadelphia Women's Committee of Philadelphia Orchestra—Matinee Musical Club's Final Concert.

PHILADELPHIA, PA.—Tito Schipa, distinguished tenor of the Chicago Civic Opera Company, appeared in recital in Philadelphia on April 28, in the Academy of Music, before a very large and, at times, wildly enthusiastic audience. The concert was given for the benefit of the Building Fund of the Seamen's Church Institute.

The program covered a wide range of songs. First there were *Per la gloria d'adorarvi* by Nononini, Handel's *Largo* (which had to be repeated), and the aria from the first act of *Don Pasquale* by Donizetti. The second group included *Phyllis* by Mitchell, *In the Luxembourg Gardens* by Manning (also repeated) and *At Parting*, by Rogers. Three beautiful German songs, *Mondnacht* (Schumann), *Mainacht* (Brahms), and *Du bist die Ruh* (Schubert) were exquisitely sung.

The recital closed with *Luna Castellana*, composed by Schipa's accompanist, Frederick Longas, and *El Gaucho* by the tenor himself, both proving very popular, and an aria from Mozart's *Don Giovanni*.

Schipa's beautiful voice, exquisite artistry, wonderful control, clear enunciation in any language, and winning personality, all conspired to rouse his hearers to a high pitch of enthusiasm. His generosity as to encores was almost imposed upon. One encore after his first group, three after both the second and third, and one at the close, in addition to repeating two programmed songs were certainly all anyone could ask; but after the third encore following the third group, the applause continued unremittingly until the accompanist finally was sent out for his numbers. Among the encores were numerous delightful Neapolitan songs, his own *I Shall Return*, his arrangement of Liszt's *Liebestraum*, the *Serenade* from *Pagliacci*, a Debussy song, and *O Sole mio*.

Mr. Longas, in addition to supplying beautiful accompaniments, played three splendid solos, *Cordoba* (Albeniz), *Alt Wien* (Godowsky), *Danza*, (DeFalla), and as an encore, the dainty *Music Box* by Liadoff.

### MUSIC—A MASQUE

The West Philadelphia Women's Committee of the Philadelphia Orchestra celebrated its twenty-fifth anniversary by presenting, on April 30, in the Irvine Auditorium of the University of Pennsylvania, *Music—A Masque*, written and arranged by Carolin Clark Weatherly, president of the West Philadelphia Women's Committee.

The organizations taking part were the Philadelphia Orchestra, Littlefield Ballet, Palestrina Choir and Mendelssohn Club.

The *Prelude*, Orpheus, Symphonic Tone Poem by Liszt, was played by the Philadelphia Orchestra, Alexander Smallens conducting. Then came the *Tableau of The Three Fates*, *Apres-Midi d'un Faun* by Debussy was played by the Philadelphia Orchestra and danced by William Dollar (Pan) and the Littlefield Ballet; *Tableau, The Muses*; *Palestrina Choir* under Nicola Montani sang *Hymn to Apollo* and *Plain Song*, *O Filii et Filiae*; *Tableau, Troubadour Scene* (Alfred Ostrum singing *Love Lament* composed by Raimbaut de Vaqueyras in 1190 A. D.); *A Cappello* by Palestrina sung by the Palestrina Choir; *Tableau, Bach* (Mr. Philip Goepf as Bach played that composer's *Toccata in D* on the organ), Mozart and Haydn (Mozart's *Menuetto in E flat* was played by the Orpheus String Quartette from The Philadelphia Musical Academy) and Beethoven (Arthur Hice, playing one movement of the "Moonlight" Sonata). Beethoven was called the link between the old and the new. The orchestra played the *Scherzo* of Dvorak's *New World Symphony*.

A *tableau* of an Indian Scene with Chief Strong Wolf as the Indian chief, then the Littlefield Ballet danced to Skilton's *Indian Dance*, played by the orchestra. Next came *Tableaux* of Schubert, Chopin and Schumann. In the Schubert picture, Ellis Clark Hammann as Schubert, accompanied Horatio Connell as Vogel, in two Schubert songs, *The Wanderer* and *Wohin*, Josef Martin, as Chopin in George Sand's *Salon*, played the *Polonaise in A flat major*, Leonora Cortez as Clara Schumann and Grisha Monasewitch as Joachim played one movement of the Schumann Sonata for piano and violin, with Louis Gesensway as Schumann turning the musician's pages.

The Brahms Waltzes, played by the orchestra, were danced by the Littlefield Ballet, with Catherine Littlefield as premiere danseuse, assisted by Douglas Coudy.

Closing this section, the orchestra played *Liebestod* from Wagner's *Tristan and Isolde*, with a *tableau* accompanying it, in which Mrs. Richard Myers appeared as Isolde and E. F. Hagen as Tristan.

Finally, representing modern music, the Mendelssohn Club, and the orchestra, with Bruce Carey conducting, gave the corona-

tion scene from Boris Godounoff, by Moussorgsky.

All the pictures were joined together cleverly by the prophecies spoken by Clotho (Miriam Lee Lippincott), Terpsichore (Sylvia Ionone), Clio (Miriam Lee Lippincott), the Delphic Oracle (Mrs. Hope Lebar Roberts) the Indian Maid (Sylvia Ionone), and George Sands (Mrs. Lewis R. Dick).

All the numbers were beautifully done, whether choral, solo, duet, or orchestral. Mr. Montani, and Mr. Carey all did admirable conducting.

At the close, Mrs. Weatherly, received the appreciative applause of the audience and some beautiful floral offerings.

### MATINEE MUSICAL CLUB

The Matinee Musical Club gave its last concert of the season in the Bellevue-Stratford Ballroom on April 29, preceded by a luncheon, especially honoring Helen Pulaski Innes, who is retiring as director of the club chorus, after nineteen years' service in that capacity. (In the future Mrs. Innes will be associated with Mrs. Clara Barnes Abbott in the City's Music Bureau.) Among the speakers at the luncheon were: John Philip Sousa, Bruce Carey, Albert N. Hoxie, Thaddeus Rich, Dr. H. Alexander Matthews, James Francis Cooke, William Huff, W. O. Miller, Mayor Mackey, and Henry Gordon Thunder.

The program presented at the concert included several numbers by the club chorus, with Mrs. Innes directing. Of especial interest were—*There is no Death*, by Geoffrey O'Hara, dedicated to Mrs. Innes and the Chorus; *Cyril Scott's Lullaby*; *Fay Foster's Snow Song*, also dedicated to Mrs. Innes and the Chorus; *Chanson Espagnole* by Ronald-Salter; and *Waltzes* by Chopin-Saar, arranged for and dedicated to Mrs. Innes and the chorus. Helen Boothroyd Buckley is the fine accompanist for the chorus.

In addition, the Club Harp Ensemble, directed by Dorothy Johnstone Baseler, played four numbers, and The Club String Ensemble, Ben Stadt director, played Elgar's *Pomp and Circumstance*.

Soloists who appeared to advantage were: Myra Reed, pianist; Emily Stokes Hagar, soprano, accompanied by Ruth M. Barber and Ernestine Bacon, soprano, with Bertha Paine playing a violin obligato. M. M. C.

### Compositions by Russell Wragg

A recital of original compositions and poems by Russell Wragg was given on April 26 in the spacious drawing rooms of Mrs. John Ames Mitchell's residence on East Sixty-seventh street, New York. The proceeds were for the benefit of the Thuel Burnham Scholarship Foundation. Mr. Wragg is Mr. Burnham's first assistant. There was a large audience, which included many society and professional notables.

The artists appearing were Mr. Wragg himself, who played the piano pieces and accompaniments; Alba Rosa Victor, violinist; Llewellyn Roberts, baritone; Faith Van Valkenburgh Vilas, who read the poems; and Wilma Miller, soprano.

Miss Victor played three *Chansons Melodiques* of great beauty, and then a dashing caprice employing effective double stops. All of these compositions were rich in melodic beauty and the accompaniments carefully developed and flowing. Llewellyn Roberts, Welsh baritone, sang a setting of the Twenty-third Psalm, followed by When Cain Killed Abel, which is something in the nature of a Negro spiritual. Then there was a sensitive little song in modern idiom entitled *Isabel*, and a dramatic and stirring number called *I Shall Set Life to Music*.

Miss Vilas read some fifteen of Mr. Wragg's poems, which will be included in a volume soon to be published. Miss Miller closed the program with four coloratura songs, three of them of religious significance, and the fourth a charming number called *Rain Song*.

The piano solos played by Mr. Wragg himself were entitled *Prelude* (for left hand alone), *Harlequin*, *Spanish Dance*, and two small ballets entitled *Mother Goose* and *Pavloviana*.

Mr. Wragg proved himself to be a gifted pianist as well as a composer with a wealth of ideas and creative ability. His work was much applauded.

### William Busch to Return to America in the Fall

William Busch, who played in America this season, will return for another tour early next fall. During this summer Mr. Busch will play the Grieg concerto with the Brighton Symphony Orchestra, Brighton, England, and, in addition to other appearances, is planning to give a London recital before his departure for America.

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**Elmo Russ' WRNY Program**

Stefan Kozakevich, Russian baritone, will be one of the soloists in Elmo Russ' presentation of *From a Diary* next Friday evening,



STEFAN KOZAKEVICH, as *Tonio* in *Pagliacci*. Mr. Kozakevich will appear in *From a Diary* over WRNY next Friday evening, May 16.

May 16, from 9 to 9:30, over Station WRNY. This artist has been enthusiastically received in opera, concert and as soloist with orchestra. According to the Oakland Tribune. "His singing is poignant,

vital, necessary." After an appearance with the Cleveland Orchestra, James H. Rogers wrote as follows in the Cleveland Plain Dealer: "The young baritone, Stefan Kozakevich, made an excellent impression. He disclosed a voice of singularly attractive timbre, mellow, vibrant, and of good carrying power. He sings smoothly, evenly, and yet with spirit."

In addition to Mr. Kozakevich, Mr. Russ, who has won recognition both as pianist and composer, will present Rhea Sprague, well known soprano of Philadelphia, in *From a Diary*. There also will be numbers played by an orchestra under the direction of Sol Shapiro.

## European Activities of New York Polyhymnia

Saminsky, Its Founder, Sailed April 19 for Concerts Abroad

The New York Polyhymnia, founded last year to foster international exchange of valuable but unknown works, old and new, and also to acquaint the world with unknown branches of musical culture, announces its spring programs in Europe.

Lazare Saminsky, founder and director of the society, sailed April 19 on the Conte Grande to conduct concert which, under the joint auspices of the Polyhymnia and the Austrian Section of the International Society for Contemporary Music, the Royal Academy of Music of Turin, and the Conservatorio Monteverdi in Milan, will be given in Turin on May 12, Milan on May 14, and Vienna on May 27. In addition Mr. Saminsky will lecture in Venice and Madrid on American musical culture, past and present. At these concerts native music of the United States, of Palestine and Transcaucasia and compositions by Richard Hammond, Bernard Rogers, Ruth Crawford, Evelyn Berckman, Vladimir Vogel, and Daniel Lazarus, will be presented, with the assistance of the artists Marianne de Gonitch, Elizabeth Gutman, Denyse Molie, and Olga de Stroumillo. He will conduct in Vienna and Milan the choral finale from his opera, *The Plague's Gagliarda*.

The New York Polyhymnia will start its New York concerts next season. Among those associated with Mr. Saminsky are Mrs. John W. Alexander, vice-president of the MacDowell Association; Mrs. J. Ramsay Hunt, wife of the eminent Rockefeller Institute scholar; Eugene Goossens, director of London and Rochester symphony concerts; William Spiegelberg, vice-president of Temple Emanu-El; Count Dru de Mongelaz, of London; Philip J. Goodhart, banker and civic worker; Dr. Howard Hanson, director of the Eastman School of Music in Rochester; Domenico de Paoli, editor of *Musica d'Oggi* of Milan.

## Renzo Viola Pupils in Piano Recital

Renzo Viola presented twenty-five of his pupils in recital in the attractive hall of Roerich Museum on the evening of May 4, and, much to his credit, all the students appeared, and in the numbers scheduled. There was a good-sized audience which showed its appreciation in no uncertain terms by enthusiastic applause. The pupils were of various ages and also in various degrees of advancement in their music, but to all of them the recital was of great benefit, giving them an opportunity to appear before an audience, to overcome nervousness, and to

gain confidence in themselves and their ability.

The program was lengthy but interesting and well arranged. In addition to such favorite concert pieces as Schumann's *Soaring*, Rachmaninoff's *Prelude in C sharp minor*, Chopin's *etude*, No. 5, Op. 5, and the Liszt *Sixth Rhapsody*, there were many other solo numbers, duets, an arrangement for two pianos, eight hands, by Mr. Viola of Rubinstein's *Trot de Cavalerie*, etc. Mr. Viola also had two of his duets programmed (four hands), *Arlecchini* and *The Puppet*. In addition, he had made an excellent arrangement of the Grieg *Peer Gynt Suite* for four pianos, sixteen hands, for the final number on the program. Mr. Viola directed for this, and the students played with precision and expressiveness, as well as with a fine unanimity of intention.

The pupils who appeared at this recital were Gilda Graziano, Eleanor Rosenthal, Doris Rosenberg, Bertha Cooper, Evelyn Ostar, Rita Bader, Selma Berger, Estelle Cohen, Rosalyn Beck, Pearl Crausman, Alda Graziano, Matilda Carmel, Miriam Loewenthal, Irene Elkind, Beatrice Schwartz, Estelle Fassman, Yolanda Scavo, Sylvia Berger, Rosalyn Beck, Esther Beilock, Helen Babbins, Adeline Cimino, S. Taylor, F. Steinborn and M. Barrale.

## Verdi Club's Annual Breakfast

"Luncheon and Musicale, Mrs. Charles Page Bullard, Chairman," is the printed caption on the red-and-pink program of the Verdi Club, Florence Foster Jenkins, president, but it is familiarly known as the "Rose Breakfast," taking place at the Westchester Biltmore Country Club.

Despite business conditions, this event was quite the most brilliant of any yet given, some 300 members and guests going by automobiles to this delightful club. Beautiful, mild weather, handsome gowns of pastel shades, an excellent musical program, all combined to make the affair eventful. Florence Bullard's brilliant and powerful voice was heard in warmly applauded songs by Horsman, Ilgenfritz, Ball and Fox; May Barron has a beautiful and warmly expressive contralto voice, and had to sing an encore; Gene Schiller and Edith Jertson were accompanists. Pepita Valencia, youthful Spanish dancer, with splendid technique (castanets) was much admired, and Jeanne Williams gave an exhibition dance (Paderewski's minuet), which was gracefully done.

President Jenkins distributed gifts, expressing her appreciation, to Mesdames Bullard, Keil, Crum, Watchhorn and Chase, with special thanks to Mesdames Dambmann, Naisawald and Spencer, and to Messrs. Morse and St. Clair Bayfield. The latter read a poem entitled *Spring*, by Emmy Maak, dedicated to President Jenkins. Mrs. Charles Henri Fischer, president of the Colonial Descendants of America, was awarded the prize for the most beautiful costume. The club history was, as usual, written by Mrs. Daniel Pelton Duffie, and read by Mr. Bayfield. Guests of honor were introduced, sixteen in number. They were Mrs. Jasper Bayne, Francesca Caron, Mr. and Mrs. Edwin McArthur, Mrs. Charles Henri Fischer (President, Colonial Descendants of America), Mr. and Mrs. F. W. Riesberg, Mrs. Daniel Pelton Duffie (President, New York State Women), Mrs. Frederick Morgan Delano (President, Chari), Mrs. Henry Rogers Pyne, Mrs. John Pritchard Williams, George Arthur Keane, Mrs. Leonard L. Hill (President, Criterion), Mrs. J. Finley Shepard, Dr. Alger S. Riggs, and Prince Mohmand Kahn Saghaphi. Dancing followed the successful affair.

Seville and *Rigoletto*. Miss Paggi fulfilled a most successful engagement with the Columbia Opera Company on the Coast where the critics spoke highly of her voice and artistic ability. She also did some "shorts" for Metro-Goldwyn. Miss Paggi returns to America next fall. L. E. Behymer will book her in concert.

## GIGLI

Gigli sailed today (May 10) for Europe where he will enjoy a busy summer, beginning May 23 with a concert at the Salle Pleyel in Paris, followed by operatic performances at London, Rome, Monte Carlo, Rimini and Venice.



DELLA SAMOILOFF, American soprano who is scheduled to sing *Trapatore* with members of La Scala company in Paris on May 10 and beginning on the 12th will do six performances of *Aida* in Lecce.

## Evangeline Lehman En Route

Evangeline Lehman, who is associated in Paris with Felix Delgrange, is scheduled to arrive in New York during the first week of June.



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Large and appreciative audience;  
Admirable command of legato;  
Rare musical sensibility;  
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## Sailings

### LOUISE SOLBERG

Louise Solberg, adopted daughter of Nellie C. Cornish, of the well known Seattle school of music, spent a few days in New York recently, enroute to Europe via the S. S. Majestic on April 25. Miss Solberg planned to go direct to the Elmhurst School, Dartington Hall, in Devonshire, where she will conduct some summer work, and possibly stage an outdoor performance.

The young dancer was most enthusiastic over her classes at the Cornish School, and vicinity, and also the popularity of what she calls *Dance Improvisation*. Miss Solberg recently concluded a season of twenty-two teaching hours a week and gave three concerts herself in Seattle.

The attractive young artist studied music with the late Calvin Brainard Cady at the Cornish School, had two years of Dalcroze in Geneva, and also studied with Elizabeth Duncan, Doris Humphreys, and other well known interpreters of the dance.

Miss Solberg will return to America in the fall and resume her work at the Cornish School.

### TINA PAGGI

Tina Paggi sailed on the S. S. Paris on May 2 to fulfill eight performances in Zurich, Switzerland, in Don Pasquale, Barber of

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## Music Notes from Coast to Coast

**Buffalo, N. Y.** The Philharmonic concert organization, under the able local management of Zorah B. Berry, brought two artists of outstanding reputation in the music world—Elisabeth Rethberg, soprano, of the Metropolitan Opera, and John Charles Thomas, operatic and concert baritone—for a joint concert, upon which occasion the beautiful Consistory auditorium was filled to the doors, additional seats being placed on the stage. Mme. Rethberg's charm of personality and sheer loveliness of voice, her unusual musicianship, innate sincerity and refinement captured the hearts of the discriminating members of the audience to whom this great artist made deep appeal. John Charles Thomas, a favorite with many audiences, delighted in his varied programmed selections, adding many encores, excellent accompaniments of great value being furnished by Lester Hodges. The artists joined in a *Trovatore* duet closing the program, and were recalled to the stage a number of times by the highly delighted audience.

Victor Kolar, associate conductor of the Detroit Symphony Orchestra, guided the organization through a highly successful concert in Elmwood Music Hall, under the local management of the Buffalo Musical Foundation Inc. Applause of welcome greeted Guy Maier upon his appearance and he played the Liszt E flat concerto with orchestra.

Eugene Goossens, as conductor and pianist, offered a delightful musical evening with his Rochester Little Symphony Orchestra in the Statler ballroom. The program of ancient, classic and modern compositions provided unusual novelty and charm, Mr. Goossens' happy remarks affording much delight. The suite for flute, violin and harp (Mr. Goossens' composition), played by Leonard De Lorenzo, Gustav Tinlot and Lucille Johnson Harrison, elicited much applause.

Harold Bauer, master pianist, whose visits to this city are all too infrequent, thrilled his audience in his superb program at Elmwood Music Hall, the concert being shared with the Rubinstein Chorus, R. Leon Trick, conductor, and presented by A. A. Van De Mark, the fourth in the series. Mr. Bauer's many excellent points of virtuosity are too well known to need further comment. The Rubinstein singers were heartily applauded for their worthy share in the program, the Frank, Rogers, Woodman and Novello selections deserving special mention. Mr. Trick and the chorus accompanist, Maurice Nicholson, shared in the honors.

Harold Gleason, organist from the Eastman School of Music, Rochester, was presented in a recital in St. John's Episcopal Church under the auspices of the Buffalo Chapter of the American Guild of Organists. The program was superbly given. Jessamine Long, solo soprano at St. John's, delighted with her vocal offerings, presenting two Bach selections.

A Cesar Franck program was offered at the First Presbyterian Church community vesper service, at which Arthur Jennings of Pittsburgh, concert organist, was assisted by Clara F. Wallace, organist and choir director of First Church, Florence Ralston, solo soprano, Nora Jepps, violinist, and the chorus choir. The *Prelude, Fugue and Variation* for organ and piano, played by Mr. Jennings and Mrs. Wallace, aroused much favorable comment, also the *Panis Angelicus* as sung by Miss Ralston with organ, piano and violin.

The weekly Saturday noon musical series held in St. Paul's Episcopal Cathedral attracted large crowds. The participants—De Witt C. Garretson, organist and choir master of St. Paul's, and Margaret Adsit Barrell, Kenneth Hines, Montrose Phillips, Esther Duerstein Sieman, Laura Brown, Dorothy Curry, Mildred Laube Knapp, Harriet

Lewis, Rosalie J. Cornelissen and Harry Stratton—have presented the programs to date with much success.

The Buffalo Orpheus Male Chorus, in celebration of its sixtieth anniversary, gave a concert of outstanding excellence, with Seth Clark directing, Robert Hufstader, accompanist, a small orchestra assisting, and Emma Redell, soprano, as guest soloist. Her voice of wide range, her excellence of interpretation and dramatic style captured the listeners; accompanist Hufstader shared the honors. The accomplishments of the Orpheus Singers were evidenced especially in their opening and closing selections, Beethoven's *Creation's Hymn*, Koschatt's *Sontag auf der Alm*, and the unaccompanied numbers. The offerings of the orchestra were enjoyed, Arnold Cornelissen's *Vision Pastorale* winning unusual applause.

The Chromatic Club program for the last evening recital of its season had as participants an unusual ensemble, comprising the Lobero Trio (Wendell Hoss, French horn; Olive Woodward, violin and violin; Melville Smith, piano), assisted by Margaret Adsit Barrell. The program consisted of three groups for voice with instruments, given with adherence to the style of the compositions, and two instrumental numbers performed excellently.

Ruth Koehler Nichols, contralto, was the outstanding soloist at the recital given under the auspices of the Chromatic Club in Twentieth Century Hall, Robert Hufstader at the piano furnishing his usual accompaniments of musical value. Mrs. Nichols has made great progress; her true contralto timbre, excellence of musicianship in the interpretation of her songs in German, Italian and English, combined with an unaffected charm of manner, pleased her audience greatly. Elsa Millman, violinist, Hedwig Schmidt, cellist, and Althea Wilson, pianist, played a Beethoven trio with effect.

A. A. Van De Mark announces as his musical activities for the season of 1930-31 the following list of internationally known artists, some of whom are favorites in Buffalo: Mario Chamlee, tenor; Florence Austral, soprano, and John Amadio, flutist; Albert Spalding, violinist; Jose Iturbi, pianist; Maria Kurenko, soprano; and Richard Bonelli, baritone. The advisory board, under whose auspices these concerts are to be given, is headed by Edward A. Eisele, chairman, with a group of well known prominent citizens.

Jessamine Long's soprano voice of lovely, clear quality was heard in songs in German, French and English, her sincere musicianship and refinement of style making a good impression. Robert Hufstader was Miss Long's accompanist. On the same program appeared Ethel Hauser and Clara Schlenker in music for two pianos, giving much pleasure with the brilliancy of their interpretations.

The last of the musical activities of the Town Club enlisted as participants many who had given programs during the season, Mrs. John L. Eckel, chairman, arranging the musicales. These included Kurt Paur, pianist; Theodolinda Castellini, soprano; Joseph Phillips, baritone; Sydney Carlson, tenor; Mrs. Eckel, Serena Goya, Raymond Bauer, Joseph La Duca, violinists, and Elizabeth Ackerman, Ethel McMullen, Agnes Robertson, accompanist.

Rheta Pfretzschner, pianist, and Joseph Phillips, with Ethyl McMullen, presented the last of the "Music Circle" musicales. Ragnhild Ihde, soprano, with Agnes Robertson at the piano, delighted her audience in her program of Norwegian, Danish and Swedish songs at a previous musicale. Mrs. Eckel and Kurt Paur played a Beethoven sonata for violin and piano for the Guild of Allied Arts at a recent meeting.

Marguerite G. Davison issued artistic invitations to a play and musicale given by her pupils, *The Boyhood of Handel*, being the subject, selections by Handel interspersing. Her attractive studio was well filled with interested and pleased listeners and many compliments were given Miss Davison for the excellent unique entertainment well carried out.

Dewey M. Dawson presented a group of his piano pupils in recital in St. Clement's Parish Hall. From the smallest to those of high school age, all acquitted themselves admirably, reflecting credit upon their teacher. Mr. Dawson is organist and choir master at St. Clement's Episcopal Church, and, though comparatively a newcomer to Buffalo, is making his musicianship and personality well known as a welcome addition to musical circles.

Mildred Laube Knapp has fulfilled a number of engagements of recent date, playing harp solos at the Church of the Messiah, Central Park Baptist, Prospect Baptist, St. John Evangelical and Kenmore Methodist, and in conjunction with Harriet Lewis, violinist, at Modesta Lodge and for some of St. Paul's Episcopal Cathedral services.

The list of participants for a recent Chromatic Club program were as follows: Harriet Lewis, violinist; Emily Yoder Davis, pianist; Mrs. Sidney Wertimer, soprano; William Breach, baritone; Eva Rautenberg and Robert Hufstader, accompanists. A highly enjoyable musicale it was. Miss Lewis and Mrs. Davis made a favorable impression in their Franck sonata number, and Miss Lewis likewise pleased in her solos. Mrs. Wertimer's beauty of voice, elegance of style, with lovely mezzo voce and charm of appearance, impressed her hearers. Eva Rautenberg furnished musically accompaniments for Mrs. Wertimer. William Breach, music supervisor in the schools, was enjoyed in his group of solos, especially the Busch and Ireland selections, which he sang in spirited style, adding an encore, Robert Hufstader at the piano sharing in the honors.

L. H. M.

**Emporia, Kans.** The sixteenth annual Emporia Spring Music Festival was held in the Memorial Chapel of the College of Emporia, April 23, 24 and 27. The first concert was given by Judson House, tenor; the second featured the Minneapolis Symphony Orchestra; and at the third concert, Saint-Saëns' *Samson and Delilah*, was given by the College of Emporia Vesper Chorus, Daniel Hirschler, director, and the Minneapolis Symphony Orchestra. Mrs. Raymond M. Havens, contralto, was the *Delilah*; Judson House, Samson; Marshall Bryant, baritone, the High Priest, and Lloyd Bender, baritone, the Old Hebrew. The English version of the work was by Nathan Haskell Dole. The Emporia Vesper Chorus also participated when the *Messiah* was given, also under the direction of Daniel Hirschler. The soloists were Rose Swift Bender, soprano; Pearl Pickens, contralto; Edwin J. Lewis, tenor; and Lloyd C. Bender, bass. The College of Emporia Orchestra accompanied.

D.

**Minneapolis, Minn.** Merle Alcock, contralto of New York, was the assisting soloist "whom we delight to honor," said the Tribune of recent date, alluding to her appearance at the Apollo Club's third concert, thirty-fifth season. James Davies devoted extended space to this very successful concert, conducted by William MacPhail, with John J. Beck, accompanist. "A voice of great range and excellent quality, she was at her best and left a very pleasing impression." The *Apolloite*, weekly paper issued by the club, commented on the concert with enthusiasm, saying that "Miss Alcock rattled off a flock of superlatives that made us dizzy," applied to the club's achievement of the evening; she subscribed for two tickets for next season, to be given to worthy music students. One of the old-timers, second bass, is Orlando J. Fowler, formerly of Binghamton, N. Y., a singer of note; his sister is Mrs. John McClure Chase, well known in musical clubs of New York.

R.

**Oyster Bay, N. Y.** Anne H. Ramelow directed the Baptist choir of thirty singers for its Easter programs, presenting F. W. Peace's cantata, *Darkness and Dawn*; an orchestra of eleven pieces, splendid choral singing, the women members gowned in white, the church so packed that chairs were placed in the aisles, all conducted to a great success. Soloists were Mesdames M. Morse, Marie Scheidt, May Harris, Florence Griffin and Messrs. Charles Baumgartner, Edward B. Dik, and Marcellus Brown. With organist Charlotte Smith playing Guilmant pieces, the Rev. Dr. Christopher A. Ramelow, pastor, baptizing three persons, it was a beautiful and impressive service. Mrs. Ramelow receiving many compliments for her musically conducting, so graceful and easy, and well deserved such attention.

R.

**Reading, Pa.** Iolanthe was presented by the Reading Operatic Society under the (Continued on page 34)

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## NEW YORK CONCERTS

APRIL 29

### American Orchestral Society

The American Orchestral Society under the direction of Chalmers Clifton closed its season with its tenth concert at Carnegie Hall in the afternoon. The program began with Handel's Concerto Grosso in F major, op. 6, No. 9, and closed with Rimsky-Korsakoff's Caprice on Spanish Themes.

Between these two, Carl Friedberg played Brahms' second concerto, in B flat. Mr. Friedberg's magnificent command of the work drew from his auditors a rousing reception. This splendid, forceful music was given with a breadth, a brilliant technical command and an interpretative fervor that brought out all its great beauties. It is one of Brahms' most impressive works, and Mr. Friedberg, ably assisted by Mr. Clifton and the student orchestra, made of it an almost incomparable symphonic delight. Great music, greatly played!

The orchestra again showed itself to be so capable that it may in some regards be compared with our regular symphony orchestras.

Franklin Robinson made a speech from the stage, thanking the subscribers to the orchestra and inviting others to contribute to the support of this excellent organization. He said that about thirty members would graduate this year, and would presumably become members of regular symphony orchestras in the near future.

### People's Chorus: Anna Case

#### Soloist

The People's Chorus celebrated its fourteenth anniversary in the evening with its usual spring festival. Lorenzo Camileri, who conducts from the piano, induced the audience to sing MacDowell's Wild Rose and Strauss' Blue Danube. He also made a speech in an endeavor to increase the size of the chorus.

Anna Case, soprano, the soloist of the evening, infused an artistic atmosphere into the proceedings by her beautiful singing of music by Handel, an old French song, an aria from Bach's Phœbus and Pan, a fifteenth century Swedish folk dance and several encores. Accompanied by Carroll Hollister, she gave sensitive and eloquent interpretations of these various numbers, and produced exquisite shades of color and a wide range of sonority. Her delightful stage presence evidently pleased the audience, and she was greeted with highly enthusiastic applause.

APRIL 30

### The Barbizon

At the Barbizon Malda Fani, Italian soprano, gave an interesting recital composed of songs in French, Italian, Mexican and English. Mme. Fani revealed unusual artistry, temperament and dramatic feeling. Especially well liked were Mexican songs, sung and interpreted in a manner that won warm response from her audience. These songs were most unusual and were a distinct feature of the recital. Mme. Fani's magnetic personality and animated delivery, together with her genuinely musical taste, make her an artist who is quite out of the ordinary.

### Mannes School

A program was given in the auditorium of the David Mannes Music School on Wednesday evening by the senior orchestra and the choral group of the school. The orchestra numbers were directed by Paul Stassevitch, who has a clear cut, lucid beat, and, of course, much musicianship and thorough understanding of the orchestra. The choruses were directed by George Newell, with the exception of the one which was accompanied by the orchestra.

The program began with the Concerto Grosso No. 5 in D major by Handel. It was immediately evident that the orchestra was able to produce a fine, luscious, full-bodied fortissimo, and to play with good intonation. The opening allegro after the maestoso introduction opened with a clearly articulated fughetta, the largo which followed exhibited well sustained chords and fine dynamic variety, the staccatos in the minuet were played with precision and the stirring finale with bright and attractive vigor.

A choral group followed, consisting of songs by Dowland, Purcell and Gretchaninoff. Mr. Newell, who conducted, read the words of each song before the performance of it. The first chorus, Come Again, Sweet Love, by Dowland, was excellently done, but it was in the long and difficult composition of Gretchaninoff, The Sun and the Moon, that the chorus was best able to prove its ability to encompass complexities of voice leading and intonation. This work was vigorously applauded.

The soloist of the evening was Clara Reisky, who played Bach's violin concerto No. 1 in A minor. Miss Reisky is a tall, dark-haired young lady, with poise and a

placid stage presence which gave confidence in her work, and she gave real pleasure with her musically interpretation of the Bach music. She has good tone and intonation, a reflexible wrist and well controlled bow arm and fleet fingers. Her musicianship was especially manifest in the andante into which she infused a good deal of pathos. She was excellently accompanied by the orchestra, and received such an ovation as must have delighted her teachers as well as herself.

An intermezzo by Schreker was played by the orchestra with extraordinary power. There was a breadth and passion in its performance that caused one to forget entirely that this orchestra is composed of students in a music school.

The chorus sang Break Forth, O Beauteous Heavenly Light, by Bach, a chorale from the Christmas Oratorio. This was effectively sung without accompaniment. Finally, the chorus was accompanied by the orchestra, conducted by Mr. Stassevitch, in Glory to God in the Highest, by Pergolesi, which was finely done and constituted a satisfying climax for this excellent concert. There was a large audience and much applause.

### Columbia University Chorus

The Columbia University Chorus, under the direction of Walter Henry Hall, and assisted by a symphony orchestra, presented at Carnegie Hall in the evening the major scenes from Elgar's King Olaf, as well as several shorter works. The soloists were Sue Harvard, soprano; Dan Beddoe, tenor; and Norman Jolliffe, baritone.

This cantata, known as the Saga of King Olaf, was first given in America twenty odd years ago, also under the able leadership of Mr. Hall. The work is fulsome in melody, Wagnerian to a certain degree and not simple by any means. The solo parts are dramatic and call for a fine understanding of this phase of a singer's craft. The artists assigned to the various roles were at home in the parts and demonstrated a fine brand of vocalism throughout the entire evening. The chorus was properly drilled and gave good account, as did the orchestra. Obviously Mr. Hall's direction was chiefly responsible for the excellence of the production.

In addition to the Elgar work the chorus was heard in numbers by Bach, Noble and Handel. Mr. Beddoe also sang a solo from Mendelssohn's Hymn of Praise. This was accomplished with much beauty of tone and dignity of interpretation. A large audience was demonstrative of its approval.

### Juilliard Graduate School Quartet

Wanamaker Auditorium, New York, was well filled to hear a quartet of singers from the Juilliard Graduate School, the vocalists being Catherine Field, soprano; Helen Lockwood, alto; Kurtis Brownell, tenor, and George A. Newton, bass. Ethel Flentye was at the piano. The soprano showed a clear and sweet, if light, voice, good high tones and feeling; the alto's voice is strong and pure, with resonant, low tones; the tenor sang with good interpretation and feeling in a voice of mellow quality, and the bass showed artistic interpretation and clear enunciation, with good low tones.

Following their respective solos, they combined in singing Lehmann's In a Persian Garden, the song cycle taken from Omar Khayyam's poems, the various solos and ensemble numbers going beautifully, with excellent ensemble and blending. Miss Flentye played very high-class accompaniments.

MAY 2

### Mount St. Vincent Glee Club

The season of glee club concerts brought the lady singers of the College of Mount St. Vincent to Town Hall on May 2. Under their leaders, Nicola Montani and S. Constantino Yon, the fair singers were heard to advantage in numbers by Bossi, Lotti, Montani, Este, Taylor, Sodero, Fletcher and Nevin.

### Downtown Glee Club

At Carnegie Hall, in the evening, the Downtown Glee Club, composed of business and professional men, under the guidance of Channing Lefebvre, gave its annual spring concert. A large and friendly audience greeted this really excellent body of singers and their able leader. Displaying practically all the virtues that are required of a high class choral body, the singers, accompanied by an orchestra of fifty, sang a Wagner chorus, An die Kunst, programmed as new to this country; Mr. Lefebvre's Battle Chant of the Jannissaries; Philip James' The Victory Riders and numbers by Palestrina, Morley, Schumann, Gay, Forsyth, Johann Strauss, Joseph Clokey and Sullivan.

### Leopoldo Gutierrez

A pleasant recital was that of Leopoldo Gutierrez, Chilean baritone, and Irene Hamp-

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ton, pianist and accompanist, at Carnegie Chamber Music Hall; he has color and volume of tone, and sang with such temperamental gusto that recalls brought repetition of Clara Edwards' Can This Be Summer, and Mata's Dime Ensueno. Both composers were present. Arias from operas and songs by modern composers, with Pan American songs (by composers of both North and South America), completed his program. Miss Hampton played piano pieces by Weber, Chopin, Larcgla, and herself, the last being a Pensee d'Amour of considerable originality and charm; she also played excellent accompaniments for the singer.

#### Domenic Angelo

In the evening at Steinway Hall a good sized attendance greeted Domenic Angelo, pianist, who gave a recital of considerable merit before a thoroughly appreciative audience. He began his program with Suite, Op. 1, by Eugene d'Albert, and continued with Fantasia in C minor, by W. A. Mozart, Carnaval, Op. 9 by Schumann, and Nocturne, Op. 62, No. 2; Two Etudes, Op. 25, No. 12 and No. 1; Waltz, Op. 42 by Chopin, and concluded with six short compositions by well known composers. Mr. Angelo played with style and assurance and revealed a brilliant large tone. His technic was good and his interpretations artistic. Throughout various parts of the program he received much applause and responded to encores.

#### MAY 3

##### Vassar College Choir

Good to look at and good to hear were the eighty or more winsome lasses who sing together as the Vassar College Choir, under the direction of E. Harold Geer! In the evening—Town Hall held a large audience which heard and saw much to please. Under the skilled baton of Mr. Geer, the young ladies offered choral singing which was characterized by agreeable vocal quality, precision of attack, sure pitch and intelligible diction. Works by Roger-Ducase and Andre Caplet received first hearing. They, as well as numbers by Palestrina, Bach and Norris were sung in well-pronounced Latin. There were interesting carols of Catalanian, Polish and Russian origin, and also Cesar Franck's Chorale in A minor. Many of the numbers were excellent arrangements by Mr. Geer.

##### Co-Operative Concert Guild

Francis C. Torre, founder and president of the Co-operative Concert Guild, presented members of his organization in concert in the Guild Hall, Steinway Hall, in the evening. Those taking part in the program were Victoria Senglen and Cora Arrigo, sopranos; James O'Brien and Mr. Torre, baritones, and Ruth Rusoff, pianist. A note on the program stated that the Co-operative Concert Guild was organized to enable and assist young artists, vocal and instrumental, to be introduced in public performance on the basis of mutual support and fellowship.

##### Ganz to Sail on June 30

Rudolph Ganz plans to give the first American performance of Cesar Franck's Les Djinns early next season. He, with Mrs. Ganz, will sail for Europe on the S. S. Paris on June 30. They will spend the summer in Switzerland, returning to this country in September. Mr. Ganz will then renew his activities as director of the Chicago Musical College, in addition to giving twenty recitals.

Mr. Ganz has recently finished his first recordings as a Victor artist. The record-

ings include Liebestraum, by Liszt; E Flat Waltz, by Chopin, and Spring Song, by Mendelssohn.

### Alfred Hertz Feted by Various Organizations

SAN FRANCISCO, CAL.—A banquet was given recently in honor of Alfred Hertz by the members of the San Francisco Symphony Orchestra, among who are many who have played under his baton during his entire regime; another banquet was given under the auspices of the Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, and a third was sponsored by the Musicians' Club of San Francisco of which Mr. Hertz has been president for the past two years.

This last banquet attracted to the Gold Ballroom of the Hotel Fairmont more than 350 of San Francisco's most representative citizens and many visiting artists and musicians. The toastmaster of the occasion was William Edwin Chamberlain, a past president of the Musicians' Club. Addresses wherein Mr. Hertz was paid the most glowing tributes were made by Supervisor Emmet J. Hayden, who is largely responsible for the City of San Francisco's great contribution to the cause and development of good music; J. B. Levison, president of the Musical Association; A. W. Widenham, secretary-manager of the San Francisco Symphony Orchestra; Mrs. M. E. Blanchard, chairman of the Women's Auxiliary of the Musicians' Club; Redfern Mason, music critic of the San Francisco Examiner; Albert E. Greenbaum, member of the Summer Symphony Association; Walter Weber, head of the Musicians' Union, and Mrs. Artie Mason Carter, who put the Hollywood Bowl concerts on the musical map. During the course of the evening Mr. Hertz was presented with several magnificent gifts among them being a solid gold baton, a token from the Standard Oil Co. of California, which sponsored the "radio" concerts of the San Francisco Symphony Orchestra.

If Mr. Hertz ever entertained a doubt in his mind as to his popularity in this community, it must surely be dispelled, for no man, woman or child, in any walk of life, has ever been the recipient of greater demonstrations of love, appreciation and esteem than our beloved leader, Alfred Hertz, who, through his glorious achievements in the name of music has brought honor and fame to the City of San Francisco. C. H. A.

##### Lawrence Evans to Go to Coast

Lawrence Evans will leave for a trip to the Pacific Coast on May 12, to handle several important matters for his firm in connection with their artists. Mr. Evans will likely be gone for several weeks and in the meantime Mr. Salter will remain at the New York office.

Mr. Evans will join Lawrence Tibbett in Chicago and they will make the trip to California together, as Mr. Tibbett is to begin work on his next talking picture on May 16 and Mr. Evans will be on hand for the first several weeks to supervise everything, as well as to attend to other matters.

##### Adolph Lewisohn at Home

A brilliant gathering of social and musical lights attended Adolph Lewisohn's "At Home" on Saturday afternoon, May 3. The genial patron of music, and sponsor of the Stadium Concerts which will shortly commence another interesting season at the City College Stadium, saw that his guests thoroughly enjoyed themselves, and the afternoon, as a result, proved a successful and happy one for all present.

##### Beatrice Belkin Scores in Berlin Debut

According to a cable from Berlin, Beatrice Belkin, favorably known for her singing at the Roxy Theater in New York and in concert, had a successful debut at Beckstein Hall, Berlin, on April 30. She is making a series of European appearances.

### Famous Bandmasters to Give Instruction at Chicago Musical College Summer Session

Carl D. Kinsey, president of the Chicago Musical College, announces that Captain Almer R. Gish and J. C. McCaules have been engaged to give instruction in band subjects at the Chicago Musical College during the Summer Master Session.

Captain Gish has for the past six years been bandmaster of the Chicago Senn High School Band and has brought it to a position of national prominence. On two occasions the band has placed first in the National Contest. Captain Gish received his training at the Warren Military Band School, which was fashioned after the noted Bandmasters School in London. He was a prominent figure in the World War and directed numerous army music organizations.

Last summer he was instructor at the National High School Band and Orchestra Camp at Interlochen, Mich.

Mr. McCaules has been for eighteen years director of the band department at the University of Kansas. He is a composer of note and has made many celebrated arrangements for band instruments. In addition to private and class study of various instruments of the band, classes will also be held in baton technic, ensemble and band organization. Attention will be paid to every detail of band management including stage etiquette, seating arrangements, marching formations, drum-major signals and other subjects. Both instructors will be available for private instruction on band instruments.



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This reviewer does not recall a more intelligent or artistic presentation of the role. Tibbett began by singing the famous "Prologue" in finished style, his delivery striving for musical exposition of the text, and not, as frequently is the case, for shattering explosions of tone . . . he made each measure yield its full meaning and eloquence.—*New York American*, Dec. 15, 1929.

### GIRL OF GOLDEN WEST

To the writer's taste, the memorable achievement of the revival was Lawrence Tibbett. Mr. Tibbett is one of the few operatic singers with a vivid sense of the stage. He is endlessly painstaking as to make-up, costume and realistic demeanor. . . . Add that the baritone's voice had perceptibly enlarged its volume and that his singing always had reference to the meaning of the text, and one has a presentment which of its sort is near perfection.—*New York Eve. World*, Nov. 4, 1929.

### AIDA

He was the one most glamorous, effective figure. Certainly he was magnificent. . . . Tibbett used his gorgeous baritone voice with great effect . . . is rapidly becoming the outstanding operatic star in the nation.—*Baltimore, Md., Post*, Apr. 22, 1930.

### TRAVIATA

It was a different Tibbett, more tender, more dignified. His singing evoked the greatest outburst of applause during the entire engagement. The successive scenes with his son and with Violetta in the oft-mentioned second act literally stopped the performance.—*Washington, D. C., News*, Apr. 26, 1930.



METROPOLITAN OPERA STAR

## Concert

**Most Versatile**

### PITTSBURGH

It is so seldom nowadays that one meets such perfection of vocal technique, that in listening to Tibbett one is likely to be carried away with the sheer perfection of his voice.—*Sun Telegraph*, Mar. 22, 1930.

### HARTFORD

Mr. Tibbett was at his best at all times yesterday, and is rightly classed as the leading American concert and operatic baritone . . . in the zenith of his vocal powers.—*Times*, Dec. 9, 1929.

### CINCINNATI

What shall be said about this fine organ of a superlatively equipped singer that has not been said? Resonant and pliable beyond what the fine barytone voice usually is, quality that is enchanting, a style that commands admiration, technical perfection that defies criticism, and withal a persuasive platform personality—such is the art of Lawrence Tibbett.—*Enquirer*, Jan. 21, 1930.

### PORTLAND

Tibbett gave his audience something more than a song recital interspersed with arias, something even more than an evening of music which not a dozen recitalists in the country would dream of attempting.—*Oregonian*, Feb. 25, 1930.

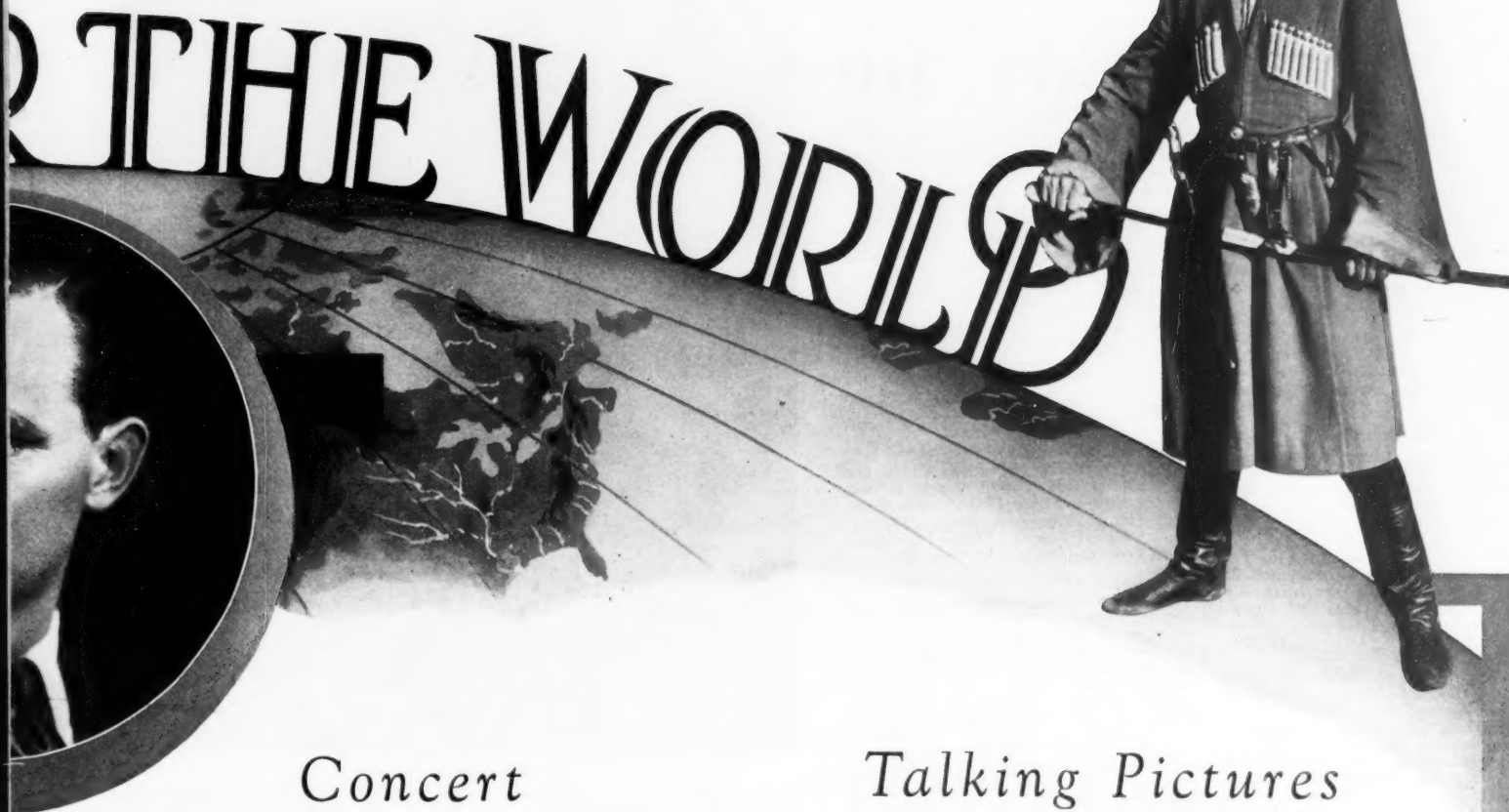
### SEATTLE

His tones are warm and rich in color, and last night he wove a spell over the audience with an exquisite finish in phrasing and shading one moment and thrilled it the next with his sonorous power.—*Times*, Feb. 26, 1930.

Stewart Wil

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Max  
**Evans**  
Steinway Bu



## Concert

### Concert Singers

#### MILWAUKEE

An almost riotous reception. . . . The crowd simply refused to leave the hall until the baritone had sung a program that for size and scope has never been equalled here.—*Journal*, Apr. 9, 1930.

#### BRIDGEPORT

Mr. Tibbett literally threw his listeners into uproars of applause.—*Post*, Apr. 11, 1930.

#### LOS ANGELES

The beauty of his baritone voice along with the artistry and persuasiveness of his style, combined to make the evening a triumph.—*Examiner*, Feb. 12, 1930.

#### SAN FRANCISCO

His voice unfolds lavish and inspiring splendors. Its quality is fine and multi-colored, and in force and eloquent accent it carries a thrill of robustness.—*Chronicle*, Feb. 14, 1930.

#### SPOKANE

Tibbett's audience packed the theatre. It heard a voice of matchless beauty, a voice matched by perfect diction and a clearness of enunciation seldom heard from a singer. Untouched by artificiality, the artist's full voice places him as the peer of barytone vocalists today. His style, crisp, sparkling, was marked by a magnetic personality, which made itself evident as soon as he appeared on the stage. He has everything that a great singer should have and the concert marked the apex of all vocal achievement yet heard by a local audience.—*Spokesman Review*, Feb. 22, 1930.

the piano

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New York

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## Talking Pictures

### Golden Voice of the Silver Screen

#### LOS ANGELES

Hail, Lawrence Tibbett! Screenland's newest idol! Possessor of an unparalleled voice, a debonair manner and an indescribable charm.—*News*, Jan. 18, 1930.

#### LOS ANGELES

Talking motion pictures reach the fullness of their glory, and Lawrence Tibbett proves himself the greatest of all singing stars in "The Rogue Song," that last night thrilled a sophisticated premier audience to the very marrow.—*Herald*, Jan. 18, 1930.

#### NEW YORK

There is not the slightest doubt that the Metropolitan star is the greatest factor brought to motion pictures since the advent of sound. Not only does his voice put all others yet heard in total eclipse, but he is the possessor of a filmable personality which even in the days of silence would have catapulted him into the first rank of virilely romantic actors.—*American*, Jan. 29, 1930.

#### NEW YORK

You can choose your own superlative adjectives to describe the work of Lawrence Tibbett. Any adjective you choose will fit, provided it is descriptive of artistry, of musicianship, of superb histrionics. He is great, and we don't often employ that word.—*Evening World*, Jan. 29, 1930.

#### BOSTON

His clear, strong, thrilling voice reverberated through the house with an intensity that was positively hair-raising. Nothing like it ever has emanated from the audible sheet and in comparison, the boys who have won no small glory for their screen singing, fade quietly into insignificance.—*Traveler*, Mar. 18, 1930.



A METRO-GOLDWYN-MAYER PRODUCTION

## Lindsborg's Festival

(Continued from page 5)

gram. Mr. Mott opened with some old Italian songs exquisitely rendered. French, German, Swedish and American composers figured largely in his offerings. Excellent command of diction and musical interpretations characterized his singing. Mr. Thorsen, as pianist and accompanist, contributed considerably to the artistic value of the program. He played the Chorale by Bach-Busoni and a Mozart Fantasia with noble tone and fine conception of the musical content.

### BETHANY BAND

Bethany Band is the pioneer musical organization of Bethany College and has made a reputation as one of the best concert bands in the state. Mr. Wetterstrom has conducted this organization more than a score of years. At this concert its reputation was sustained, as evidenced in splendid ensemble, good shading and a tonal quality rich and sonorous. August San Romanie, in an incidental trumpet solo, exhibited considerable skill. Mrs. Walter Brown and Ingrid Wetterstrom rendered a pleasing duet for saxophone and flute. Joanne De Nault was the principal soloist of the evening. Her rich contralto lent itself admirably to the various styles offered. She sings with conviction and poetic understanding. Oscar Lofgren accompanied efficiently.

### TRIO RECITAL

For several years Bethany has maintained a trio of high rank. The personnel has remained almost intact since its inception, with Arvid Wallin, pianist; Arthur Uhe, violinist; Hjalmar Wetterstrom, cellist. In their recital, Mozart's Trio in E flat major, a group of miscellaneous numbers and the Trio Op. 1 No. 3 by Beethoven, composed the program. The final number was outstanding, showing splendid technical command, finished ensemble, and fine musicianship.

### HACKETT RECITAL

It is a long time since Lindsborg has been privileged to hear a tenor voice of the lovely quality that Arthur Hackett displayed in his initial recital on Good Friday afternoon. It is smooth and even and capable of the lyric as well as the more dramatic interpretations. Songs from the old classic period, ranging on through the standard literature of the romantic and modern composers, brought out the resources of Mr. Hackett's voice to splendid advantage. He was given generous applause and responded with encores. Mr. Hackett had the able assistance of Mrs. Frederic Shaw of Kansas City as accompanist.

### CONTESTS

The tenth annual Mid-West Music, Expression and Art Contest brought talent from

Kansas, Nebraska, Missouri, Oklahoma, Colorado, Indiana and Idaho. The following were winners: (Piano) Class A, Virginia Flanders, Salina, first place, Una Morine, McPherson, second; Class B, Catheryn Cain, Mitchell, first place, Lucile Beetz, Hoisington, second; (Violin) Brendon Breen, Hoisington, first place, Edna Russell, second; (Brass) Class A, Pascal Davis, McPherson, first place, Howard Turtle, Salina, second; Class B, Elwood Smith, Russell, first place, Wayne Rupenthal, Russell, second; (Woodwind) Gladys Jones, Fort Scott, first place, Richard Porter, Salina, second; (Voice) Class A, Viola Gates, Wichita, first place, Clydell Wright, McPherson, second; Class B, Ruth Turner, McCammon, Idaho, first place, Howard Wray, Norton, second; (Girls' Glee Clubs) Sterling, first place, Salina, second; (Expression) Class A, Ruth Gregory, Great Bend, first place, Ella Foutz, McPherson, second; Class B, Dorothy Kuhl, Osmond, Nebraska, first place, Margaret Hokanson, Osmond, Nebraska, second; (Art) Jimmie Hill, Colorado Springs, first place, Raysol Huffman, Independence, second; (Art, Grade Schools) Salina, first place, Springfield, Mo., second. Judges in the several contests were: Oscar Thorsen, Arvid Wallin, Ellen Strom, Mrs. Hans Hoff, Annie Swensson, Arthur Uhe, Walter Brown, Hjalmar Wetterstrom, Thure Jaderborg, Luther Mott, Hagbard Brase, Geneva Smith, Eula Mesick, Birger Sandzen, Myra Biggerstaff, Oscar Lofgren, dean of the School of Fine Arts, was director of the contests.

### STUDENTS' RECITAL

The following students from the School of Fine Arts appeared in recital: Edythe Lee Stephens, Mildred Faivre, Marie French, Wesley Santee, Elinor Lind, Juanita Keasling, Harold Thompson, Betty Strickler-Smith, Edgar Swanson, Helen Danielson. Much promising talent was represented.

### ART EXHIBITION

An art exhibition is held annually in connection with the festival. It is under the direction of Birger Sandzen, head of the Art School, who has earned national renown for his canvases and lithographs. These exhibits, which include works by famous artists, have been instrumental in fostering a finer art appreciation in the Southwest.

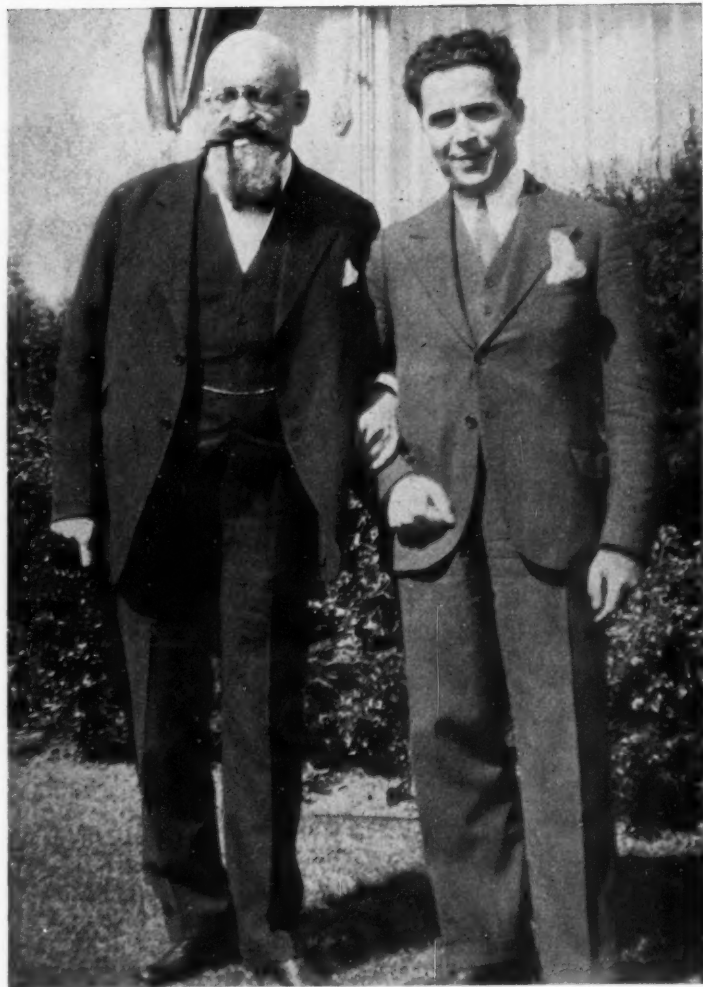
### SUNDELINUS IN RECITAL

Easter Sunday afternoon, Marie Sundelius appeared in a benefit recital for the new auditorium. President Ernest Pihlblad in his introductory remarks spoke of Marie Sundelius as one of three Metropolitan Opera stars to have given their services gratis toward the fund for the new Temple of Music. Schumann-Heink, as the first of the illustrious trio, appeared in the old auditorium some years ago in an initial effort toward a realization of this dream, while Marion Talley followed with an opening recital in the new music hall two years ago. Mme. Sundelius presented a most interesting program, entering heartily into the spirit of every number. She won the hearts of the large assembly by her gracious personality and artistic singing. During the course of the recital she received several beautiful floral tributes, and at the close she was tendered an ovation, responding generously with many encores. Arvid Wallin, of the Fine Arts faculty, played the accompaniments with discrimination and skill.

To President Pihlblad and Jens Stensaas, business manager of the festival, is due in a large measure the success of the festivals which have grown to proportions demanding executive ability of a high order. A survey during the week showed ninety Kansas counties and eleven states represented in the festival attendance. O. L.

### Proschowski Artists Heard

Kathryn Janet Lamson, contralto and artist of Frantz Proschowski, and Godfrey Ludlow, violinist, gave a joint concert at the Roosevelt School Auditorium, Westfield, N. J., on April 4. Miss Lamson sang three groups, with Edna Schafer at the piano. An-



ALFRED HERTZ AND LAJOS SHUK.

An interesting snapshot taken in the garden of Alfred Hertz' home overlooking the Golden Gate. With Mr. Hertz in the picture is Lajos Shuk, Hungarian cellist, who was at the home of Mr. Hertz for breakfast, following his debut in San Francisco. The Shuk program was unusual in that it opened with the Brahms sonata, and contained several compositions of Ernest Bloch and other moderns. Mr. Shuk was very warmly received, and was considered one of the most interesting cellists on the Pacific coast.

other Proschowski artist recently heard in a successful recital was Rosalie Norman.

### Two Concerts for Diana Kasner in One Day

One of Diana Kasner's recent engagements was before the Theater Club at the Hotel Astor on the afternoon of April 21, at which time she accompanied Frances Sebel in a group of Hungarian songs in costume. In the evening of the same day she appeared in Newark, N. J., with Maurice Cowan, baritone, and Jacques Kasner, violinist. Mr. Cowan sang the Prologue from Pagliacci and a group of American songs, and Mr. Kasner played a Handel air and

the Prize Song from Die Meistersinger. Miss Kasner was at the piano for both artists.

### Effa Ellis Perfield Recital at Roosevelt

Effa Ellis Perfield will give a musicianship and piano recital at the Hotel Roosevelt on the afternoon of May 18. An interesting feature will be the presentation of a pupil eight-years-old, taught by a child teacher of nine. Alice Lindeau, daughter of the manager of the Roosevelt, will play eighteen pieces learned within six months, her first lessons. Interesting musicianship work will be given.

44th Street Theater, he was certain of a large portion of the operetta's success. All three possess unusually fine voices and use them with good taste and an effectiveness that quite sweeps the audience off its feet. They were members of the American Opera Company and show a routine and artistic finesse that are always reassuring. Natalie Hall and Mr. Hedley, particularly, score easily in the leading roles; they make a stunning couple and act well together, while the voices of the sisters blend exquisitely.

The music by Walter Kollo is melodious, and, being well sung by the principals and comely chorus, receives rounds of merited applause. An interesting plot is adapted from the romantic book by Herman Feiner and Bruno Hardt-Warden. The production is excellently staged, no detail for its success having been overlooked. Martha Lorber, as the third sister, is attractive to the eye, and dances mightily well, and the humor falls to Harry Puck, Stephen Mills and Lorraine Weimar, who are capital.

Three Little Girls is a show no one should miss. It's one of the best seen on Broadway in a long time.

### Light Opera and the Movies

#### Paul Whiteman and Gershwin at Roxy's

The pinnacle of interest this week at Roxy's centers in the appearance of Paul Whiteman and his orchestra, along with George Gershwin, whose Rhapsody in Blue is the featured number. The Rhapsody has been reviewed too many times in these columns to need a detailed account at this time. It is enough to say that Mr. Whiteman puts it over in great shape, with the composer at the piano, and the audience goes wild! Another Gershwin selection is Strike Up the Band, from his successful musical comedy of the same time. The orchestra is heard in several other numbers, with Mildred Bailey, Viola Philo, Jose Santiago, and the Roxy Chorus helping out with the entertainment. All of this is a sort of prologue for Whiteman's picture, King of Jazz, a musical extravaganza in technicolor which is one of the most entertaining films seen in a long while and which includes a long list of principals. It's Whiteman week all right at Roxy's, and will probably remain so for another week or more.

#### "Three Little Girls"

When J. J. Shubert chose those talented sisters, Bettina and Natalie Hall, along with Charles Hedley, in the cast of Three Little Girls, now enjoying a successful run at the

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I believe in advertising through good mediums. An announcement of mine in a recent issue of the Musical Courier brought four inquiries for voice trials, two of the applicants remaining for study. I had hoped to reach the inquiring student and I did, thanks to the Musical Courier.

Sincerely yours,

*Harriet Fester.*

**MUSICAL COURIER**  
*Weekly Review of the World's Music*

# MUSICAL COURIER

Weekly Review of the World's Music

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NEW YORK MAY 10, 1930 No. 2613

This has been Music Week even if you haven't noticed it.

Hand a laurel wreath to Reading, Pa. for its Brahms Festival held there this week.

Among the most successful concert performers of the past musical season was the radio.

Always some gall in sweetness. The delectable month of May is here, but the symphony concerts are gone.

Wagner was performed more times than any other composer at New York orchestral concerts of 1929-30. Truly, as some acute persons have long ago pointed out, in the Wagner operas, "the music's the thing."

Parisians noted with surprise that no American composition figured on Toscanini's first two programs with the N. Y. Philharmonic in Paris. New Yorkers are no longer surprised at the maestro's high opinion of American composers.

Evidently, although he did not please some persons in New York, Josef Rosenstock, the conductor, does not find it difficult to secure flattering engagements in Europe. At present he is wielding the baton at festivals in Mannheim and Wiesbaden, and next autumn he will lead a series of symphony concerts in Moscow and Leningrad.

An American work for piano and orchestra is creating a record held by no European work in that form. Currently, Gershwin's Rhapsody in Blue is being done five times each day, for a fortnight, at Roxy's Theater. That will be a total of seventy performances in two weeks. Paul Whiteman conducts the hearings. Evidently he does not agree with Toscanini's silent dictum regarding American composers.

There is a new anti-noise ordinance in New York and it promises to be effective. Its first test came up last week before Magistrate Earl Smith in the Bronx Municipal Court. He imposed a fine of \$50, or thirty days in jail, upon the proprietor of a musical store who had a very noisy radio which played jazz for hours every day and evening. In spite of the protests of aggrieved neighbors, who asked the man to tone down the volume of his loud speaker, the syncopated blasts continued with hardly any interruption. Magistrate Hill declared that a second

offense on the part of the defendant would result in a fine of \$250 and three months in jail. The learned judge is entitled to the thanks of our entire radio ridden metropolis.

Now that spring has dropped her wintry disguise and has come out in her true colors young musical people's fancy lightly turns to thoughts of open air concerts and operas.

Willem Mengelberg's acceptance of the conductorship of the London Symphony Orchestra for next season leads to the inference that Albert Coates has accepted the \$50,000 offer of the Moscow Opera for his services next winter. What is one's loss is another's gain. New York loses Mengelberg, to London's profit, and London in turn must sacrifice Coates to benefit Moscow. And thus it ever was.

In 1931 Arturo Toscanini will complete fifty years of artistic activity. He began his career in 1881, as a cellist. In that capacity, too, he went to the Rio de Janeiro Opera in 1886, when he was only nineteen, and the second night of his engagement there saw him called upon suddenly to conduct Aida, as the regular leader had displeased the audience and was hissed off the platform. Toscanini's talents with the baton were realized at once and his climb to the highest peaks of fame as an interpreter began on that memorable evening.

The announcement in the MUSICAL COURIER that Paul Stassevitch will teach at his New York studio this summer during June and July should be of great interest to violin students. Mr. Stassevitch is a master musician of remarkable versatility; besides being a distinguished violinist and teacher he is an excellent pianist and, above all, a remarkable conductor. In all three capacities he has been acclaimed in New York. To study with such a musician is not merely to "take violin lessons"; it is to absorb the highest ideals of the art of music from one of its fountain heads.

The bitterest blow of all the many borne by the modernistic composers is the dictum of Harvey Grace, a London music critic, that Schönberg's Pierrot Lunaire, now twenty years old, "shows its age." The modernists operate on the theory that their music is in advance of its time and will be completely understood only in the future. However, when the most radical work of the most radical composer, Pierrot Lunaire, "shows its age" after only twenty years of existence, it must appear that much of the modernistic output has "its future behind it," to use a familiar cynical phrase.

Last week, at the home of H. H. Flagler, the friends of Georges Barrere celebrated the twenty-fifth anniversary of the arrival of the French master flutist in the country. Walter Damrosch was responsible for the coming of Barrere (as he was for many other musical benefits to America) and Barrere, in turn, is responsible for the raising of the standard of flute players here to the present high status, and for the founding and conducting of his excellent Little Symphony. Altogether a most successful artistic partnership, that of Damrosch and Barrere.

A few more margin trading musicians were shaken down, and shaken off by Wall Street last week. The MUSICAL COURIER warned them of the perils of gambling in stocks and it does so again. This paper will continue to remind musicians that the best disposition of their hard earned money is to put it in savings banks or real estate. Musicians know nothing of the inner workings of Wall Street and in the end are sure to be ruined in purse and peace of mind if they attempt to cope with the superior craft and guile and the ruthless and savage greed of the so-called kings of finance who manipulate the prices of stocks irrespective of their honest values based on real holdings and earning power.

From the Massachusetts Institute of Technology comes the announcement of the invention of still another device whereby music can be produced through the most unexpected and unsuspected agencies, namely beams of light and a photo-electric cell. We have heard all these "epoch-making instruments" (excepting this latest one) and must confess that we still prefer a good symphony concert, opera performance or instrumental soloist. When all is said and done, music is preeminently a matter of the heart, and while these new inventions and discoveries are unquestionably of great scientific interest, we like to believe that the future of music, just like its past, lies with unscientific, temperamental flesh-and-blood-musicians.

## Rabbit Pie

One recalls the beginning of the famous old recipe for rabbit pie: First catch the rabbit.

The same concept might, it seems, be applied aptly to vocal technic. Where does voice begin? With breath. The voice, like the organ, is, for all practical purposes, non-existent in the absence of air pressure. Pipes, or vocal cords, or whatever else enters into the making of wind instruments, are, surely, dead and worthless until the breath of life, or the blow of bellows, gives them vitality.

Yet there are some who assert that the student of singing need make no special effort to develop the "blowers," to build up human bellows; and this in spite of the fact that "breath support" has been recognized for generations as an essential element of vocal culture.

Unfortunately, the matter of breath in singing is not always emphasized as it should be. The idea that everyone has sufficient lung capacity to sing satisfyingly has been widely broadcast. No matter how narrow chested, weak muscled and puny a boy or girl, man or woman, may be, they have plenty of breath with which to sing!

Strange as it may appear, this question has been made the subject for heated argument. One might almost assume that the fact of air need would be recognized as a sine qua non of tone making. This, however, is not the case. The very term "breath support" has been questioned, the old meaning apparently lost or forgotten; and one genuine scientific expert surprisingly asks "How can breath be supported?"

A more serious phase of the matter arises as a result of the complex physiological and psychological developments which follow efforts to sing without sufficient breath. The natural effort of the singer is to make a good, clear, loud tone. Continual soft singing is satisfying to few. Those possessed of pleasing soft voices inevitably wish ultimately to develop greater power.

That is natural enough, and the inevitable result is natural enough in the case of those who have little breath. The result is that they constrict the sound aperture by drawing together the vocal cords, forcing the air through too narrow a slot, and injuring the throat in so doing. So, at least, it logically seems to this writer, who acknowledges complete ignorance of the subject except by comparative deduction.

It takes less air emission to blow a penny whistle than to blow a sixteen-foot organ pipe; the violinist knows that he must not use too little bow to produce a good tone; even the player on reed instruments knows that he must not constrict his reed too much. But in none of these cases does injury result from failure to maintain proportion between tone and tone-producer.

With the voice, however, the eventualities are altered. Here relaxation is insisted upon; which does not mean that there shall be no muscular control, but that there shall be no constriction beyond that essential to the pitch of the tone. There is a mean distance between the "breathy" tone and the constricted tone, and here lies safety.

But where the breath is exhausted in the making of a large tone, or the singing of an ordinary phrase, the singer is, it would seem, likely to strive injudiciously to preserve the breath, to attain results with less than normal breath. And here lies the danger of injury to the vocal instrument.

True, unnatural methods of breathing are as dangerous as any other unnatural effort, but the development of a large breath chamber may be accomplished by natural means, and the development of a natural singing voice will be enormously facilitated by the possession of this liberal breath supply.

Has the exact amount of breath used by successful singers ever been investigated? It would be interesting to know their lung capacity in cubic inches as compared with that of singers of less power. Is "breath control" contingent upon lung capacity?

# Variations

By the Editor-in-Chief

Soundfilming of music and musical performers is gaining in leaps and bounds. For obvious reasons, vocalism leads as a medium in that regard. And naturally, operatic artists are the preferred singers, for they also know how to act.

The other evening I had a most interesting talk with Charles Hackett on the subject of the soundfilm and the voice, and I learned many things that were new to me. Hackett has made several "vocal pictures," among which is his highly successful opening scene from *Faust*.

It appears from what my informant said, that singing for the soundfilm is not the easy thing many of us had thought. He has gone deeply into the tonal, dramatic, and scientific aspects of the matter and he feels that a new technic of voice projection and voice coloring, and of operatic presentation and acting, must inevitably be developed before artistic soundfilming of lyric drama can become even relatively perfect.

Hackett's views and his reasons for them were given in confidence and cannot be published here, for, as he said: "The art is in its early stages and I feel that I am one of the pioneer students, together with other vocalists, scientists, producers. I am groping, thinking, experimenting. Each day brings new developments and to put forth any final dicta at this time, is as foolish as to say that radio broadcasting, the automobile, or aeroplaning have reached their ultimate state of improvement and efficiency."

"I am glad that Lawrence Tibbett's picture, *The Rogue Song*, is such an overwhelming success. It will encourage producers to go into operatic soundfilming with renewed effort and hope. Tibbett's triumph, however, should not mislead the average opera singer into thinking that all one has to do is to step from the stage to the film studio, and sing and act as heretofore in the opera houses.

"Grand opera as profitable entertainment, cannot be transferred bodily, literally, and acoustically to the soundfilm. Extensive alteration and adaptation are imperative. I would not be surprised if in a few years we shall see opera written especially for the new form of expression. American composers now have a great opportunity if they will concentrate on close study of the soundfilm, its nature, requirements, and possibilities."

Hackett is under contract to do further sound pictures and his forthcoming ventures in that direction will no doubt be watched with eager interest in the musical profession, and of course in the movie trade. The merchandizers in that guild are frantically anxious to promote art—when it pays.

On second thought, I believe that those business gentlemen are not so different, basically, from the artists themselves.

A current Steinway advertisement is captioned: "Rubinstein himself would have placed your child before a Steinway." Yes, but could he make the tot practise?

Several letters have been published in this department, regarding Ora O'Riley and her projected religious opera. The latest news of her venture is contained in this communication:

718 W. Elm Street, Durant, Okla., April 20, 1930.

Dear Variations:

Easter Greetings!

Mr. Liebbling, it may interest you to know that I have finished the complete text of the religious opera entitled "Praised Be the Name of Jesus," which I shall send you soon, as I should like very much to have your comment on same.

I am discussing the composition with a priest composer of unusual ability, here in Oklahoma. However, we have not come to a definite understanding yet, as he has not read the complete story, and of course, I realize, that he could not judge my work solely from a perusal of the synopsis.

But I am sure after he has read about Catherine, Catherine of the Sacred Heart, who longs to use her voice to praise the name of Jesus, he cannot help but admire her courage and great faith.

Mr. Liebbling, I shall send you a copy and any further interest in this great American opera would be greatly appreciated.

Thanking you for past favors and may the risen Lord give you His greetings!

Very sincerely yours,

ORA O'RILEY.

Over in the Italian quarter, the well known American folksong is called *Way Down Upon the Salami River*.

Tragic reflections from recent British exchanges: A member of a night club who was charged with smashing

a saxophone belonging to one of the band admitted that he had a drop too much. Little incidents like this make one realize that there is a good deal to be said against Prohibition.—London Humorist.

A French poet has become a saxophone player in a hotel orchestra. From bard to worse.—London Passing Show.

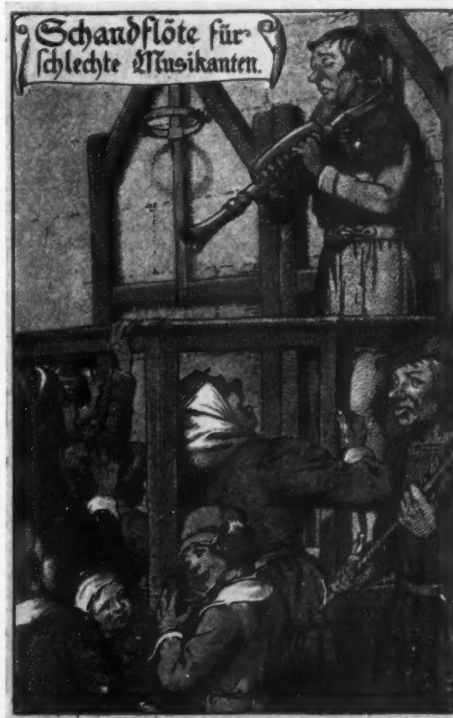
Brother Henderson always has one or two particularly pungent aphorisms in his weekly sermonizing. Last week he remarked among other things: "In Germany a Mozart opera is treated as a music drama and in this country it is generally regarded as a civil service examination for singers. . . . Some encouragement may be drawn from the improvement in the character of books about music. Futile attempts to interest people who are not seriously inclined toward the art by writing in what is called a 'popular vein' are fewer. It is beginning to be understood that those who do not care to know what music is, will not buy the so-called popular works. The only kind of books relating to music and possessing popular 'appeal' is one purporting to disclose the secrets of the private life of a prima donna."

However, Pitts Sanborn, who last year wrote a splendid novel called *Prima Donna*, complains that he has not grown rich on the profits from its sale. That is deplorable, for Pitts' pages are real literature and his musical passages are authoritative. Perhaps the fault lies with his writing the truth. The public has its own falsely instilled notions about prima donnas and no doubt resents finding out what they are really like.

I am glad that Henderson thinks as he does about "popular" books on music, for I hold similar views and his corroboration helps my peace of mind. Two publishers, one literary agent, and a number of well wishing friends (including Ernest Newman) have proposed at various times that I write a "popular" book on music, presenting the subject in such a way that the man in the street shall know what it is all about. I have held out against the temptation and shall continue to do so, for the reasons advanced by Henderson.

There is no need to add to the flood of musical literature unless some special historical, biographical, artistic or seriously educational intention be purposed. Music does its own propaganda, now aided powerfully by the radio, soundfilm, player pianos, and phonographic records.

Wynne Pyle, the pianist, has been touring "Europe, Asia, Africa—and Paris," she writes under date of April 22. She also sends the attached pictorial postcard picked up by her in Nuremberg, and comments: "I am sure you will agree with me that it's a pity this Old German custom has been



abandoned." The text in translation reads: "Flute of shame for bad musicians."

Last Wednesday evening there was a recital by Alexandre Kurgnanoff, Russian tenor, in the Chanin Auditorium, on the fiftieth floor of the Chanin Building. No tenor ever has sung higher. (This information should convey a publicity hint to some rival of Kurgnanoff, to give a recital in an aeroplane.)

Harold Bauer is in London, and his presence there gave the *Daily Mail* (April 22) a chance to tell this story in connection with the pianist's recital and speech before the Music Circle at St. John's Wood:

Bauer makes a very amusing speech. Instead of giving an encore he told the story of the small American boy who asked his father to take him to a football match. The father promised to take him the following Sunday, but added that the boy must go to church in the morning and to the match in the afternoon.

In the evening he asked his small son which he enjoyed more. The boy replied that they were very much alike. When asked his reason for saying this, he replied: "Well, at church the minister said, 'In the name of the Lord, stand up,' and at the match, when everyone was standing up with excitement, the people shouted, 'For God's sake, sit down!'"

Heartless H. I. Phillips, Sun humorist, writes in his column (April 30): "Three choir singers jumped from an airplane recently. They landed safely. Consequently some other step will have to be taken to improve choir singing in this country."

A certain musical performer who is not exactly averse to talking about himself, held forth to a patient friend until the latter was ready to drop from boredom and fatigue. Finally the loquacious one paused and said: "I'm afraid I've been chatting to you only about my own affairs. Now let's talk a bit about you, too. How did you like my recital last week?"

May festivals will soon be with us again. That confused hum is the anticipatory rejoicing of the populace.

Howard Barlow, young American conductor, is the leader of the Philco Symphony Orchestra, which serves the Columbia Broadcasting System, Inc. Last week the corporation tendered Mr. Barlow a dinner at the Ritz Carlton and invited about forty well known musical persons, all of whom later went to the Columbia Studios to hear the broadcasting of a Philco concert.

Mr. Barlow has been doing his fine invisible work for three years and during that time the Philco Orchestra put hundreds of symphonic works on the air, including many compositions by Americans.

At the dinner, Mr. Barlow made a modest speech minimizing his personal work over the radio, but laying emphasis on the importance of orchestral broadcasting, its steady improvement in quality, and its tremendous future as an artistic asset and significant factor in the spread of musical culture.

"I get many amazingly well-informed and critically intelligent letters from listeners, but also, I regret to say, a few moronic communications. Perhaps the most amusing of the latter was a postal card with the request: 'Will you kindly play the Wedding March next Sunday afternoon at four o'clock, as it is to be a home wedding.'"

Maybe the same correspondent enriched Variations with a contribution, for, also on a postcard, unsigned, this department received the following: "Now that uncut Wagner has been restored and enjoyed, perhaps soon we will be permitted to regale ourselves again with uncut whiskey."

Anatol Lunacharsky, Education Commissioner of Soviet Russia, does not like the new American soundfilming of some opera singers. He says that "the excellent singing is spoiled by having to look at the common, overfed faces of the tenors. I could easily dispense with their tasteless mimicry, the coquettish rolling of the eyes, and the whimpering grimaces. It is a pity that the singers weaken the impression of their voices by their vulgar appearance."

Are the Soviet authorities, having disposed of the priests, now getting ready to go after the tenors?

"Whoopee! I've discovered a great book for movie plots and the copyright has run out on it," exclaimed the film magnate; "why, I can get a dozen or more good pictures out of it." "You don't say;

what is it," asked his director. "Why, it's called 'Tales from Shakespeare.'"

A thought of Dean Swift was:

"Nothing is fixed that mortals see or know,  
Unless perhaps some stars be so."

The good Dean overlooked the stars that one hears.

A new angle on the popular song and its cause and nature, comes from Heywood Brown, who wrote in the New York Telegram:

The man who said that he would rather write a nation's songs than make its laws chose for himself the easier job by far. As the result of extended investigation I have arrived at the not very momentous discovery that there is only one song. That is, among successful ditties. It runs like this—"I love you."

Of course, the theme does admit of variations. The lady of the lyric may be loved because she is tall or short or dark or fair, or from the fact that she lives in Indiana. In a few isolated cases she may be his mother.

But there are practically no excessively popular songs based on such motifs as hunger, thirst and the desire to please posterity.

America should demand parity of composers with the major European countries, and ask them to scrap Bach, Beethoven, Brahms, Gluck, Mozart, Weber, Haydn, Schubert, Schumann, Chopin, Wagner, Liszt, Strauss, and Stravinsky. We, for our part, ought to be willing to sink a majority of our love ballads, mammy songs, and jazz atrocities, and for good measure, throw in the croony Rudy Vallee and his imitators.

Leo Newman, famous New York ticket broker, is a rara avis in that guild, for he often goes to the best concerts and pays for his own seats. The more conservative and classical the program, the better Leo likes it. Of course he is a regular visitor chiefly at the theaters. He travels to out of town openings of plays, looks them over, and when one meets his critical requirements as likely to achieve popular success, he has been known to place an advance order of as much as \$50,000 for tickets for the New York run of the production.

I always like to hear Leo talk for he is up on all the current amusement news and he discusses it in the most up-to-date argot of Broadway.

Of recent evenings I encountered Leo at the performance of Die Glückliche Hand and Le Sacre du Printemps, and at the concert of the Conductorless Orchestra. He did not have to be hard pressed to deliver himself of the following lobby broadcast at Carnegie Hall:

"Well, brother, it sure is good to see you again after your Florida sunshine symphony. I missed you at the Wagner cycle and at the prize fights. Did you notice that some of the dramatic critics started to slam several plays after they had been doing a big Broadway business for six months or more? Funny ginks, most of those theatrical critics. And that goes for you music critics, too.

"Do you know who is the best judge of plays in this town? I am. I can judge any kind of a show correctly. Why, I was in Hamburg, Germany, last summer and visited the Hagenbeck Zoo Park. They had a bunch of Ubangi savages giving an exhibition there. I thought they were great. Now you can see them here as the biggest drawing card of the Ringling Brothers Circus.

"While in Berlin I had the pleasure of meeting Geraldine Farrar, Charles Ellis, her former manager, the Crown Prince, Otto Kahn, Fritz Kreisler, Billy Seamon (of Seamon Brothers) and his new Frau, Phyllis Haver, the well known movie star. My greatest treat was visiting Potsdam, Sans Souci, the Kaiser's palace, and I lay in the bed once used by His Nibs. I also saw his Royal Theater and sat in his Royal seats. The last play Mr. Kaiser saw there was Charley's Aunt, after that he took a dive for Holland; where he hasn't laughed much since.

"In London I met Sir Arthur Pinero, who used to beat them all writing plays; your friend Ernest Newman—say, he certainly took some good cracks at New York music while he was here, didn't he?—John Ringling, and Marc Klaw and his wife, who live most of the time in their fine villa at Monte Carlo. No, I didn't go to Monte Carlo. Roulette is too tough for me. It's hard enough to beat the ticket game in New York.

"Do you still like your coffee strong? Remember the little bags I sent you, to strain and drip the coffee right? Some coffee they make, what? Well, there's an improvement on those bags now, and I'll send you some of the new ones. There goes the bell and I don't want to miss that third symphony of Brahms. It's a wow. The first one is a bird, too, but I like the third better. (To a passerby) Howdo, Mr. Henderson. (To me) That fellow certainly is the best music critic. Fine gentleman, too. I al-

ways like to read him on concerts and operas, and Damon Runyon on prize fights. Well, a happy Parsifal to you. Be good to yourself."

Fortune Gallo who, in association with Audio-Cinema, Inc., has just completed the opera Pagliacci in soundfilm, says that the first suggestion to produce the work in that form came from its composer, Leoncavallo, eighteen years ago.

"It was while I was giving a season of grand opera in San Francisco in 1912," says Gallo, "that I brought Leoncavallo from Italy to conduct a series of performances in this country. I told him that it might be a good time to have a motion picture made of Pagliacci, because the composer's presence in California would add interest and give importance to the production. Leoncavallo said that he preferred to wait until his music could be recorded for the screen as well, as he was convinced sound would be developed before many years for screen productions. Like Wagner, Leoncavallo therefore was years ahead of his time."

The "tone clusters" of Henry Cowell were exploited afresh by him in a new piano concerto which he performed hereabouts last Saturday evening. As all the world has known for some years, the Cowell "tone clusters" are played by putting the fists, elbows and forearms on the keyboard of the instrument.

Cowell overlooks one grand effect which an English vaudeville performer used to achieve at the end of his act. He was wont to say: "I will now give you an imitation of King George arriving at Aldershot for a military review, with the National Anthem and cannon salute as a royal reception." Then the speaker would stand at the piano, play the Anthem and after every few notes produce a thunderous roar by turning about and seating himself on the bass keys.

LEONARD LIEBLING.

#### ON THE UP SWING

Some material sent out by the National Music Week Committee states that a referendum has been held all over the United States as to whether the degree of active participation in music has increased or decreased in the last five years. In eighty-five per cent of the replies the opinion was registered that active music-making had increased rather than decreased.

The causes of this increase were asked, and those named were: The development of public school music, particularly through the instrumental division; the service to musical culture on the part of music clubs and other groups; the National Music Week itself; the radio as developing music participation through its causing more people to talk about music; churches, playground associations, choral or instrumental societies, and private teachers.

In spite of the receipt of a few letters which blamed mechanical music, radio, automobiles, jazz and pictures, the overwhelming majority of replies expressing a belief in increasing interest in music is encouraging, to say the least of it.

So many unofficial opinions have been given as to the decrease and decline of music interest, both active and passive, that in some quarters a feeling of pessimism has been aroused. Many such unauthorized opinions were discovered, upon investigation, to be the result of personal failure, it being the habit of the human family to judge others by themselves. This official announcement by the Music Week Committee should be widely broadcast, as nothing helps any cause along so much as belief in success. People who take a pessimistic attitude about the future and begin to retrench soon cause injury and spread the disease of panic until real injury results.

Professional and amateur readers of the MUSICAL COURIER should accept the National Music Week Committee's report as final, and do all in their power to boost Music Week after Music Week is over, so as to keep up the good work instead of allowing a whole year to elapse before anything else is done similar to Music Week activities.

#### SAID GATTI-CASAZZA

Here is what Giulio Gatti-Casazza has to say on the much-discussed future of opera:

"Opera is not dying, nor even seriously ill. Like every art, opera passes through periods of brilliance and distinction and periods of depression and mediocrity. At the present time opera is in a state of depression. Artists of exceptional powers, with outstanding personalities, are difficult to find, but it is absurd to assert that the twilight of lyric drama has set in and that darkness is about to descend over one of the noblest of the arts. In every age pessimism has raised its head, and prophets of gloom in every generation have mourned that opera is ready

for its grave clothes. Nonsense! Opera is living and vigorous and in America has an unimagined future."

And who is better qualified to express an opinion on the subject than the man that has successfully managed the Metropolitan for the last twenty-three years? Incidentally Mr. Gatti's words bear out our conviction that so-called dead opera is a very lively corpse in America.

#### A FRENCH MUSICAL EXHIBITION

France is determined to make her colonies known, but not merely as so many lands and islands scattered throughout the world; for she is more artistic than geographical. The red, white, and blue flag of France flies over a territory larger than the United States, though comparatively few Frenchmen know it. The composer Saint-Saëns died under the shadow of his own flag in Algeria, which has been a French colony for a full century.

France certainly has reason to expect much interest to be taken in the International Colonial Exposition of 1931, when native music—folksongs, choirs, performers, primitive musical instruments from all parts of France's colonial possessions—will be brought to Paris.

The utmost care will be taken to keep the reproductions faithful to the originals. A Malagache choir from Madagascar will sing the strange and half-barbaric folksongs of the great African island. Singers from Senegal and Syria, orchestras from Indo-China and Martinique, players of the most primitive and peculiar musical instruments from various parts of Africa and French Australasia, will vie with one another to please Parisians and the thousands of visitors who will make the streets of the capital as crowded with human beings as the forest of Saint-Cloud is crowded with trees.

The eighteen overseas possessions are to furnish lullabies, betrothal hymns, funeral dirges, and characteristic songs, together with native compositions. The soldier songs of Gallieni's troops in Indo-China and Madagascar, and of Lautey's forces in Morocco, will also be heard, as well as a great variety of serenades. There will also be the accompanying ceremonies, for singers, soldiers, and instrumental players.

The instruments and other objects of musical interest which will figure in the exposition are to be placed in a permanent museum in Paris. C. L.

#### OUR FOSTER BIOGRAPHY IS LIKED

The following is an editorial which appeared in the Pittsburgh Post of April 12. It seems that comment is unnecessary except to say "Thank you." It is nice to be praised.—The Editor.

PITTSBURGH, APRIL 12, 1930

"Pictorial Biography of Foster.

"That on-the-trigger magazine, MUSICAL COURIER, has been running the best life of Stephen Collins Foster this reviewer has seen. It is a pictorial biography and it is amazingly interesting.

"Grover Sims collected the data and photos, Margherita Tirindelli edited, amplified and supplemented material from other sources, and both photographic and literary editors have made an excellent job of it.

"The series is of more than passing moment, and should be read by every Pittsburgher connected with the proposed Foster memorial. Here are pictures you never knew existed, and on another page are paragraphs which have not been culled from any of the books we have seen.

"MUSICAL COURIER added something to Americana when they prepared that series, and they have certainly contributed to Pittsburgh's history.

From May 14 to June 9 there is to be a sort of itinerant music festival in seven cities of Spain—Barcelona, Valencia, Granada, Seville, Madrid, Bilbao, San Sebastian. The programs will be different at each place and consist of organ music, band, choral and orchestral works, songs, instrumental solos, pageantry and dancing. All the compositions in prospect, are by Spanish composers, the most prominent ones being Granados Turina, Albeniz, de Falla, Arbos. Thoughtful American observers of artistic evolution marvel at the recent creative musical progress of Spain and wonder why something of the same sort does not eventuate in this country.

The hostile demonstration at the Berlin premiere of Milhaud's new opera, Christopher Columbus, may have nothing to do with the quality of the work itself. The composer, be it noted, is French, the librettist, Paul Claudel (French Ambassador at Washington), is French and the subject has to do with the discoverer of America. If Christopher Columbus is a good opera it will not be the first time that a meritorious work has been hissed and cat-called in the German capital. Such was the treatment accorded Puccini's beautiful La Boheme at its German premiere in Berlin somewhere about the end of the nineties.

# THIS, THAT, AND THE OTHER THING

## ACCORD AND DISCORD

Among Musical Courier Readers

### Agrees With Mrs. Gaillard

Department of Music Education,  
New York University, New York, N. Y.

Editor the Musical Courier:

I wish to congratulate the MUSICAL COURIER and Mrs. A. Theodore Gaillard on the excellent article, *Methods Old and New: A Plea for the Old*. We all want to adopt every progressive method in piano teaching, but we must make sure that we do not destroy the ways which have been proved successful in the past in order to adopt some new fad which promises the impossible. A very wise man once said, "Prove all things; hold fast to that which is good."

Let us teach children the love of work and the joys of accomplishment. They enjoy achievement if the path is made interesting. In fact, I can not feel that the average child takes a piano lesson solely to be amused, or to play games. He wants to learn to play attractive pieces, to perform, partly because he knows that everyone can not play the piano well—unless willing to work hard.

I attended a so-called piano recital of small children two years ago, and after watching the program of games, marching, drawing, etc., for forty-five minutes, a youngster finally played a piano solo. Should we not have more playing at a "piano" recital?

Sincerely,  
(Signed) JULIA E. BROUGHTON,  
Instructor in Class Piano Methods.

### More About the Foster Biography

Bardstown, Ky.

Editor, The Musical Courier:

Everyone is delighted with the Stephen Collins Foster pictorial biography. The whole biography is beautifully arranged, and the new material places Foster in a better light, proving that he was not the profligate that the many writers of Foster's biography said he was. They will have to rewrite his biography; one of them has already started.

COLONEL BEN LA BREE,  
Curator of My Old Kentucky Home.

### A Plea for Opera for Children

White Plains, N. Y.

Editor, the Musical Courier:

Opera is far from dead. There is still too much lively discussion about it for it to be anything but a pretty healthy subject. Papers and magazines every day offer plenty of reading matter in regard to it, and that not merely reminiscent but controversial as well. One star has left opera for good, saying it is old-fashioned. Another has said farewell to it for a more interesting field. These and similar instances multiplied arouse cries of alarm or of commendation, according to the personal attitude of the individual. But whatever one's private opinion of the matter is, one must admit that opera has held its own for many years and will in all

likelihood continue to do so for many more years.

To be kept truly alive, vigorous and progressive, opera must be nourished by new ideas and by appreciation. That opera has been largely supported by society in the past may be true, but today the general public is clamoring more and more for its share in all the arts. But with all its eagerness for art, the public must be carefully educated and prepared. Only so will there be growth for the better, more discernment in the future, which in turn calls forth better art.

Preparation for future discriminating and appreciative audiences must begin with the children. The idea is not new. Children's theaters are springing up all over the country. Junior orchestras are having their day. One of the most important musical activities in the world is Mr. Schelling's series of symphony concerts for children, which is being widely copied here and in other countries. The caliber of symphony audiences in the near future is not hard to guess.

While many are waiting that opera is dying, there is an individual in New York who is actually doing something about it. Mme. Charlotte Lund realizes that, to get to the root of the matter, one must interest and educate the children. As Mr. Schelling is initiating young people into the joys of symphonic music, so Mme. Lund is introducing them to opera. The series she has given at

Town Hall this winter has grown so in popularity that announcement of another is like announcing a Kreisler recital. One must rush to get tickets or be disappointed. A musical comedy? No, opera.

If children can hear operas given just for them, as other music is given just for them, and plays are given for them, it is logical that they will develop a taste for opera which will remain with them. And one can imagine future audiences so trained coming in for the first act and not leaving before the last. There will be fewer bored, or forced opera-goers. With such an intelligent and appreciative audience, opera may improve and flourish more than ever.

Mme. Lund gave Massenet's *Cinderella* for the first time (in this country) in eighteen years. One wonders how many other beautiful operas might be giving pleasure to the children. And one wonders, too, why more well known composers are not writing operas for children. Massenet, Offenbach, Humperdinck and others have not been above doing it. There is much talk of writing jazz operas for this age. Might it not be as admirable to urge the writing of a few operas for children? The demand is already being created by Mme. Lund. And it is not asking a composer to do small work. It has already been proved that operas based on children's tales, or suitable for production for children, have found a permanent place in the Metropolitan repertoire. And children fortunate enough to enjoy them under less formal and austere conditions will be able to enjoy them and others at the Metropolitan later.

Advocates of grand opera should be grateful to Mme. Lund for her pioneer work.

(Signed) E. C.

## Who Are They?

How many music lovers, without referring to the files of the MUSICAL COURIER, can identify the following (some living, some deceased) and tell in what line of musical endeavor they distinguished, or are distinguishing, themselves?

Theodore Thomas  
Mary Cavan  
Wilfred Douthitt  
Frederick Vanderpool  
Alwyn Schroeder  
Leo Slezak  
Colonel Higginson  
Francesco Tamagno  
Emma Thursby  
Alexandre Guilman  
Hans Morgenstern  
Teresa Carreño  
Edythe Walker  
Arthur M. Abell  
Maude Fay  
Maggie Teyte  
Giuseppe Campanari  
Mrs. Edouard Albion  
Jeanne Gerville Reache

Marcia Van Dresser  
Josef Slivinski  
Kathryn Lee  
Albert Wolff  
Woldemar Bargiel  
W. S. B. Matthews  
Riccardo Martin  
Josef Zucher  
August Heckscher  
Phillip Scharwenka  
Helen Moller  
Pol Plancon  
Eugene Ysaye  
Edward Bok  
Colonel Mapleson  
Sofia Scalchi  
Willy Burmeister  
Suzanne Adams  
Camilla Urso

Edmund J. Myer  
Robert Huntington Terry  
Francis Fischer Powers  
Helen Hopekirk  
Emma Trapper  
Arthur Penn  
Charles F. Tretbar  
Ovide Musin  
Frank Van Der Stucken  
John K. Paine  
Emil Liebling  
Platon Brounoff  
Matja Niessen-Stone  
Josef Stransky  
Maude Powell  
Hans Letz  
Reed Miller  
Umberto Sorrentino  
Percy Hemus

## I SEE THAT

National Music Week ends tonight. Florence Lyons is now under the management of the Standard Booking office.

The twenty-first annual A. Y. Cornell Summer School will be held at Round Lake, N. Y., June 24-August 3.

A new choral society, to be known as the Polyphonic Choir with Sandro Benelli as director, is being formed in New York.

Alfred Hertz was tendered a banquet by members of the San Francisco Symphony Orchestra.

Bandmasters Captain Almer R. Gish and J. C. McCann will teach at the summer session of the Chicago Musical College.

The summer catalogue of the Lamont School of Music and the Denver Conservatory of Music (consolidated issue) is ready for distribution.

Edna Phillips has been engaged as harpist by the Philadelphia Orchestra and is the first woman to fill that position.

Edwin Hughes will hold a summer master class for pianists in New York, June 30 to August 9.

Kate S. Chittenden, after thirty-one years activity, has resigned from the music faculty of Vassar College.

Father Finn is writing a series of articles for the MUSICAL COURIER on the renaissance of choral music, the first appearing in this issue.

A notable list of standard favorites, revivals

and novelties has been announced for the 1930 Ravinia Opera season.

Vladimir Horowitz sailed on May 2 on the S.S. Paris.

The English Singers are returning home after a nine-months tour in which they circled the globe.

J. J. Vincent, new managing director of the German Grand Opera Company, is arranging details for the third American tour of the Company next season.

Mahler's works are meeting with unusual—and unexpected—interest in London.

The Spanish National Touring Board announces a musical tour of Spain from May 14-June 10.

Gigli is sailing today to start a busy summer of concert and opera in Europe.

The Philharmonic-Symphony Orchestra with Toscanini conducting scored tremendous successes in Paris on May 3 and 4.

The entry date for the Chicago opera scholarship contest has been advanced from June 1 to September 20.

Elisabeth Rethberg has donated a scholarship in the new School of Musicianship for Singers.

William Busch will make another tour of this country next season.

The Ann Arbor May Festival will be held May 14-17 and promises to be a brilliant musical event.

The Hampton Choir gave its first London concert on May 3, winning much favorable comment thereon.

## WHAT DO YOU WISH TO KNOW?

?

(This department has been established because of the many requests for information received over the telephone. Readers therefore are requested not to phone but to send their inquiries by mail. Letters of general interest will be answered in this column; others will be answered by mail.)

### MARION TALLEY STILL IN RETIREMENT

"Where is Marion Talley? Has she kept to her resolve not to do any public singing?" D. F.

Miss Talley has not sung in public since her retirement and, as far as the MUSICAL COURIER knows, still has no intention of doing so, although there have been many rumors recently that next season would find her back at the Metropolitan. Several weeks ago Miss Talley disposed of her New York household furnishings, and it was her intention to begin the construction of her future home on the farm she purchased in Kansas after her withdrawal from the musical field. Most of last winter she spent in New York recording for Victor, as her present contract with that company has a year or two more to run.

### RE ORIENTAL COMPOSERS

"Will you please give me the names of some Oriental composers and where I could obtain their works? Also please give me the names of the leading Oriental music stores." E. W.

A few of the Oriental composers are Yamada, Yuji Itow, Matsuyana, Konoye, Nakayana and Mohi-ud-din. The MUSICAL COURIER does not know of any stores in this country which handle only Oriental music. G. Schirmer (3 East 43rd Street, New York) and G. Ricordi & Company (14 East 43rd Street, New York), however, are among the publishers who list works by Oriental composers.

### TEACHING POSITIONS IN FOREIGN COUNTRIES

"I would like to secure the name of a responsible agency dealing in teaching positions in foreign countries." A. H.

The International Musical and Educational Agency, Carnegie Hall, New York.

### MUSIC LIBRARY ON 58TH STREET

"Which of the libraries in New York has the largest collection of music?" A. L.

The branch at 121 East 58th Street.

### NO MORE BACH FESTIVAL TICKETS

"Where can I purchase tickets for the Bach Festival to be held at Bethlehem, Pa., May 16 and 17?"

All tickets for this Festival were sold out many weeks ago.

## Popular Translations As Heard in the Concert Halls

Cavalleria Rusticana—The Rustic Cavalier  
Le Jongleur de Notre Dame—The Hunchback of Notre Dame

L'Enfant Prodigue—The Infant Prodigy  
Le Sacre du Printemps—The Sacred Spring

L'Elisir d'Amore—The Pleasure of Love  
Goetterdaemmerung—!!!!?\*\*\*

Der Rosenkavalier—The Red Knight  
Jeux d'enfants—Baby Eyes

L'Africana—Africa  
Postillon de Longjumeau—The Inn at Longjumeau

Iberia Suite—Irish Suite  
Dans les Steppes de l'Asie Centrale—Central Asiatic Dances

El Amor Brujo—Burning Love  
La Mer—The Mother

### The Cat's Meow

The invention of the harp was due to an accident, we read. On the other hand, the inventor of the bagpipes was a Highland cottager who got the idea through stepping on a cat.—Punch.

## I WONDER:

What would happen if Galli-Curci and Gadski got into an argument on the merits and demerits of opera.

Why so many musicians would rather go hungry than accept an engagement for less than "their customary fee."

Why Dusolina Giannini is appearing in opera everywhere except in the land where she received her training and first success.

What some baritones would do for encores if *On the Road to Mandalay* had never been written.

Why the Metropolitan Opera Company does not get more young artists on its roster.

Where Titta Ruffo is.

Why phonograph companies record operas with second rate artists.

Who remembers Leonid Sobinoff.

Why Felix Weingartner does not come to America.

What happened to Berg's *Wozzek*.

Why there are so few really great basses (sopranos, contraltos, tenors and baritones).

Why the Victor Talking Machine Company does not give the public the benefit of the twenty-odd records by Caruso that are on the shelves in Camden.

When Messrs. Kahn, Gatti, Ziegler et al will allow an hour's broadcast of say, the second act of *Tristan*.

T. F. G.

## Music Notes From the Coast

(Continued from page 23)

direction of G. Russell Strause. The lovely tunes of this Gilbert and Sullivan operetta were performed beautifully by our local organization. A large and enthusiastic audience attended the production at the Strand Theatre. The orchestra under Mr. Strause followed the singers with great care and precision. The chorus, consisting of good, natural voices, all well trained, stood out prominently with their precision in attacks and enunciation. The "lead" singers carefully selected by Mr. Strause sang their parts well, and with a few minor exceptions their work was well balanced.

Heifetz, on his second appearance in Reading, again demonstrated to a capacity house at the Strand Theatre that he is master of all departments of violin playing. It was a beautiful program, the major works being a Sonata by Tremais and a Tchaikovsky Concerto, Isidor Achron accompanied him at the piano. This concert marks the close of the Haage series for this season.

Peer Gynt was presented by students of the Heilig Studio of Music, Russell F. Heilig, director, in the form of a dramatic reading with the Grieg music played by a piano quartet and a string quartet from the Reading Symphony Orchestra. Geraldine Schubert, a student of the University of Pennsylvania, gave the reading, and Mrs. Paul E. Glase, soprano, sang Solveg's song with string quartet accompaniment. This being the first performance in this city of Peer Gynt in this form, Wittich Hall was crowded to hear this well known Grieg music with the reading from Ibsen's drama. The Goldmark Quintet concluded the program, played by Mr. Heilig and string quartet.

The Wyomissing Trio gave the last of its series of concerts for this season at the Woman's Club, and again scored with its finely balanced playing. The Dvorak trio was played with the authority which has helped to make this trio so popular in Reading and other cities. The members, who are all directors of the Reading Conservatory of Music, are Willy Richter, piano, Hans Nix, violin, and John Meyer, cello.

Josef Stopak, concertmaster of the Roxy Orchestra of New York City, paid a second visit to Reading with Roxy and a few of his "gang" at the Rajah Theatre. Mr.

Stopak was a soloist earlier in the season with the Reading Symphony Orchestra. T.

## Alberti to Hold Master Class in Denver

Solon Alberti, well-known coach and pianist of New York, has been engaged to give a summer master class at the Lamont School of Music in Denver, Colo., from June 23 to August 2. He will conduct repertoire ensemble classes, also opera classes, will also teach privately, and in addition to regular recitals, plans to give performances of scenes from operas.

In conjunction with teaching a large class in his New York studio, including many nationally and internationally known artists, Mr. Alberti has been busy acting as accompanist for such artists as Kathryn Meisle, Luella Melius, Nannette Guilford, Giuseppe de Luca, Charles Hackett, Paul Althouse and Richard Bonelli.

For two weeks prior to his departure for Denver and for six weeks following his return, Mr. Alberti will appear for the third season at the Steel Pier in Atlantic City, as coach and conductor for the series of operas given there on successive Sunday nights.

Mr. Alberti also conducted the performance for the Vitaphone production of the Prologue of Faust, which is now being shown throughout the country with Charles Hackett and Chase Baromeo playing the two roles.

## Ann Arbor Festival May 14-17

A brilliant array of musical stars have been engaged for the Ann Arbor May Festival, which will take place in Hill Auditorium, Ann Arbor, Mich., on May 14, 15, 16 and 17. There will be six concerts, four evening programs and two matinees. Sixteen world-renowned artists will appear in the roles of soloists, namely, Claire Dux, Dusolina Giannini, Nanette Guilford and Ethyl Hayden, sopranos; Merle Alcock and Kathryn Meisle, contraltos; Paul Althouse and Dan Gridley, tenors; Richard Bonelli, baritone; Chase Baromeo and Carl Lindegren, basses; Paul Leyssac, narrator; Ruggiero Ricci, violinist, and Percy Grainger, Guy Maier and Lee

Pattison, pianists. Four distinguished conductors will wield the baton at different times; Earl V. Moore, musical director of the Festival; Frederick Stock, orchestra conductor; Eric Delamarter, assistant conductor, and Juva Higbee, children's conductor, while the ensemble groups which will be under their direction are the University Choral Union of three hundred voices; the Chicago Symphony Orchestra of seventy players, and the Children's Festival Chorus of four hundred voices. Three great choral works, Honegger's King David, the Bach Magnificat and Verdi Requiem, will be performed, as well as several smaller compositions for children's chorus and many great orchestral selections.

## Westminster Choir Starts Spring Tour

A wire from John Finley Williamson, director of the Westminster Choir, announces that the spring tour of this notable organization of singers is starting with great audiences. This telegram was sent from Sunbury, Pa.

The Westminster Choir tours when its intensive activities in Ithaca and vicinity admit. Last year, as well as recalled, it visited Europe with outstanding success. A great song festival centering about the Westminster Choir is to be given at Taughannock Falls State Park, sponsored by the Finger Lakes Association, June 19 and 20.

## Bourdon Wins Popularity Contest

Louis H. Bourdon, Montreal manager, was the winner of the popularity contest held recently by the newspaper, La Patrie. The prize was a Duplex cottage (first prize) valued at \$10,000, and a cash prize of \$500. The contest began February 3, and although Mr. Bourdon did not enter it until March 21, he arrived at the top of the list of 900 candidates.

## OBITUARY

## Mary Lewis' Father Dead

After receiving word that her father, Osborne O'Hagan, had died in Monte Carlo, Mary Lewis announced that she had abandoned plans to make her talking picture for Pathe for the present and that she would sail May 8 for Cherbourg on the Aquitania. Miss Lewis' collapse while singing for the Atwater Kent last Sunday night

## At the Sherman Square Studios



MARIE SUNDELIUS,

well known soprano, formerly of the Metropolitan Opera Company, and known throughout the country in concert and oratorio, who recently scored a brilliant success at the Lindsborg Festival. When not on tour, Mme. Sundelius finds rest and comfort in her Sherman Square Studios, the mecca for musicians and professionals of discrimination. (Photo by Straus Peyton.)

is said to have been due to the news that she received of the critical illness of her father.

## Warren R. Hedden Dead

Warren R. Hedden, well-known organist and choirmaster of New York, passed away in the Fifth Avenue Hospital on May 3 at the age of sixty-eight years. In addition to his church work, Mr. Hedden taught at the Guilman Organ School for a number of years. A more detailed obituary notice will appear in next week's MUSICAL COURIER.

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N. Y. Morning Telegraph: . . . a new star in the piano sphere . . .

N. Y. Herald Tribune: . . . master of his instrument . . .

N. Y. Evening Journal: . . . excellent technic and solid musicianship . . .

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Le Monde Musical, PARIS: . . . artist of great value . . .

Figaro, PARIS: . . . noble simplicity, great virtuosity, extreme suggestiveness . . .

Comoedia, PARIS: . . . a serious artist of great talent . . .

Neue Freie Presse, VIENNA: . . . brilliant and inspired . . .

Evening Times, GLASGOW: . . . refreshing simplicity and candour . . .

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## A DISCUSSION ON HARMONY

By Arthur Warwick

It was not so very long ago that the study of harmony held little importance in the education and training of a musician. Students who went to college or a conservatory of



ARTHUR WARWICK

music took a year or more of harmony as a matter of course, but the majority of those who studied with private teachers scarcely realized that harmony had any bearing upon their work.

The fact that this misapprehension is diminishing is of real significance. The study of harmony will come into its own when its value as an aid in the practical study of instruments is realized. An accomplished pianist is often heard to say that he knows he could play certain phrases better if he had a knowledge of harmony. His assumption would be correct if he had learned to use his harmony in working out his piano repertory, but not if he had studied it merely as a theoretical subject. The so-called "Language of Music" is a term familiar to everyone, yet few ever know very much about the "Grammar of Music," or harmony.

The most successful way of teaching any language is, first of all, to interest the pupil in it by leading him into actual conversation as soon as he has learned a few words, with little attention to grammatical encumbrances, and when he has acquired the skill of carry-

ing on a conversation the grammar study begins and continues as part of the work, not now, however, as a handicap but as an assistance in working out the pupil's future problems and in enriching his understanding.

At the end of two years' study the average piano pupil has learned to "converse musically" through a satisfactory rendition of his pieces. He must be stimulated further, and certainly this will not be accomplished through a fresh deluge of scales and finger exercises; nor will the most carefully chosen pieces supply and maintain that incentive. The pupil must be taught something about musical grammar—the names of musical factors, what a chord is, which chords are active and why, which others are inactive and why, and their interrelation, and he must learn to analyze his pieces for examples of good musical grammar. In this way music becomes a living factor instead of a stunt process which has been perfected at the expense of many long hours of practice. Of course there are the few exceptionally talented pupils who will achieve success in spite of everything, even without the specific study of harmony. The study of harmony may be taken up by those few at almost any convenient time, for they seem to have a natural highly accurate sense of harmonistic proportions. Sometimes, however, these gifted ones delay too long and are sadly confused when they attempt to analyze harmonic relations.

American pupils of piano love to harmonize melodies at the keyboard and can do it very easily at the end of two years' instrumental study with a reputable teacher. For instance, the melody Home, Sweet Home, written on manuscript paper in 3/4 time, can be harmonized with three chords throughout, using as a base on the first beat of each measure the root note of the triad in octave form. Likewise, our good folk-tunes, simple marches and popular tunes lend themselves readily to similar treatment. The effect will be found most electrifying, even where musical talent in the pupil is dormant or deficient. In not a few instances the insight developed through this little process has coaxed pupils to the piano where several seasons of parental nagging had hopelessly failed. Once a pupil can combine the melody in his head and the rhythm in his feet (the usual point of demonstration) with an intelligent use of chords—and all this without the handicap of the printed notes—a great fund of pleasure and inspiration is open to him. Teachers throughout the country are lamenting the fact that a high percentage of pupils discontinue their lessons after two or three years. Yet no particularly strenuous efforts have been noticeable among teachers to use this idea to foster interest among their pupils.

One of the best known traits of the American mind is that of prying into things to see what they are made of and then constructing something, often new and original, out of the information gained from the experiment. This same characteristic, then, will be given a real chance to exercise itself in music through an intelligent understanding of the harmonic "prying" tools. For many years instrumental training has stressed two factors, the technical and the emotional. Advancement of serious music in America is leaning heavily upon a third and exceedingly important factor, that which teaches of what music fundamentally consists. Too great attention cannot be given this point in undertaking to educate American music pupils. We have accomplished astounding things in science and in business in this country because of our inborn desire to dig into situations, and there is every reason to believe that we can achieve equally great things in the art of music if we have the good sense to exercise those tendencies which are most natural to us.

## De Packh Symphonic Ensemble

The score of orchestral players bearing the above name gave much pleasure to a widely scattered clientele (adjoining cities and states represented) in their last concert of the season. Their field ranges from ancient classics to living composers, this program being typical. In addition to the instruments a solo quartet and choral ensemble are employed. Many of the works produced have been orchestrated by Mr. De Packh, conductor, who has the technic of a Victor Herbert in his handling of orchestral instruments. Brahms' Liebeslieder for mixed voices and ensemble, Spielter's Bridal of Andalla, for similar combination, and De Packh's own suite were particularly attractive numbers. Hedy Spielter, pianist, accompanied by the ensemble, gave a brilliant performance of Mr. De Packh's arrangement of Chopin's first ballade. Next year the organization will be known as The New York Chamber Symphony.

## Wood Stewart Artist Teaching

Meribah Moore, a Mrs. Wood Stewart artist, is a member of the vocal faculty of the University of Kansas.

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# THE 64TH YEAR OF CHICAGO MUSICAL COLLEGE ACTIVITIES

The transitional period through which the music life of the United States is passing and which is constantly changing the means and standards of musical education, finds a few organizations outstandingly strong and

ical as well as financial endowment of the institution. An independent music school always, the Chicago Musical College some ten or twelve years ago passed from the hands of the founder, Dr. Florenz Ziegfeld, to those of the younger and more up-to-date, business-spirited, Carl D. Kinsey, president and manager of the renowned institution. When the great fire swept the city in 1871, it also destroyed the few rooms which served as teaching studios then. New quar-

Among the members of the faculty are many prominent American as well as foreign-born men and women who have made their permanent home in the United States and whose ideals have become those of their country of adoption.

The curriculum of study in all departments is of the highest standard. Requirements for semester examinations are receiving the constant care on the part of those responsible for the scholastic welfare of the

Leopold Auer), W. Otto Miessner, Father Finn, Richard Hageman, Andre Skalski, John J. Blackmore (Matthay exponent), Michel Wilkomirski. These, in addition to the well known members of the faculty, Leon



CARL D. KINSEY  
President and Manager of the Chicago Musical College

ready to brave whatever additional storms the further mechanization of musical instruments and the "canning" of musical performance may conjure up. The Chicago Musical College is one of these firmly established institutions whose past history is full of the glories of pioneering and whose present position and inevitable future leadership must command the respect of the music-loving



PERCY GRAINGER

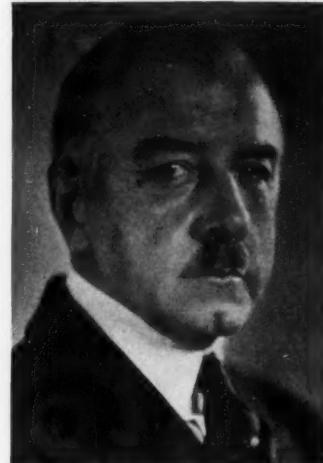
ters were quickly established and the College grew yearly. Today it occupies the twelve floors of its own building, and the faculty has grown in numbers and artistic integrity so as to be an honorable challenge to any music-teaching school in the two hemispheres.

All of the forty-eight states are represented among the student body during this, the sixty-fourth year of existence of the Col-



ESTELLE LIEBLING

institution. The Chicago Musical College is an institutional member of the National Association of Music Schools. All courses of music study are accredited by the State, and nationally. Academic courses necessary for the degrees awarded by the College will be accredited as extension courses in Loyola University. This affiliation assures all graduates of the Chicago Musical College of full recognition of whatever degrees or diplomas



RUDOLPH GANZ  
Director of the Chicago Musical College

Sametini, Wesley LaViolette, Edward Collins, Moissaye Boguslawski, Isaac Van Grove, Graham Reed, Dr. Eston V. Tubbs, Maurice Aronson, Mme. Arimondi, Mollie Margolies, Max Fischel, Charles H. Demorest, Arch Bailey, Rose Lutiger Gannon, Mabel Sharp Herdian, Mme. Cole-Audet, Max Kramm, Lillian Powers, Vernon Williams, Gordon Campbell, C. Gordon Wedertz, and many others equally promi-



EDWARD COLLINS

population locally, nationally, and throughout the rest of the world. Music itself is undergoing a transformation of expression. It has ceased to be a profession only; it has become a new force of education. The policies of the College therefore have been newly formed, broadened as well as crystalized, so as to make every department strive for higher standards always.

The Chicago Musical College is the only music school of larger size in Chicago that owns and occupies its own building. This very ownership carries within the real phys-



FRANTZ PROSCHOWSKI

lege. Europe is represented by students from Germany, Denmark, Poland, Russia, England, France, Belgium and Greece. Music recruits from Canada, Mexico, Porto Rico, Hawaii, the Philippines, British West Indies, have come there to continue their studies. West Africa and South Africa, Asia (Japan, China, East India), and finally Australia, have sent some young people desirous of completing their musical culture. Briefly, the world at large pays its homage to this institution, which is part of the backbone of the cultural life of the City of Chicago.



HERMAN DEVRIES

they may have been awarded after successfully completing their studies.

An outstanding feature of the College is the yearly Summer Master School. The catalog for the coming summer was issued last January. It is an eloquent document of the versatile activities of the institution. Among the internationally and nationally known personalities who will be teaching during the six weeks' course this coming summer are: Percy Grainger, Frantz Proschowski, Estelle Liebling, Herman DeVries, Alexander Raab, Victor Kuzdo (assistant to



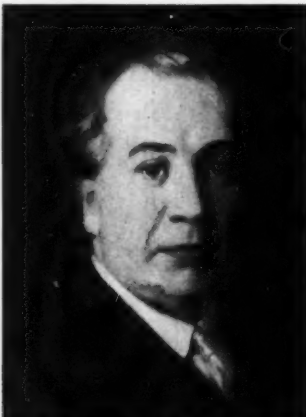
MOISSAYE BOGUSLAWSKI

nent, comprise a list of music-educators that is unique in the history of music schools.

Many special courses will be given during the six weeks' Master School, beginning June 23. Practically every kind of musical urge or desire on the part of visiting teachers and students has been considered by those in charge of the scholastic welfare of the institution. Oscar W. Anderson, supervisor of orchestral music in the junior and senior high schools of the Chicago Public Schools system, will hold classes for



RICHARD HAGEMAN



ALEXANDER RAAB



GORDON CAMPBELL



LEON SAMETINI

school orchestra leaders. Capt. Albert R. Gish, for the past six years bandmaster of the Chicago Senn High School, and J. C. McCandles, of the University of Kansas, will supervise the courses for school bandmasters. Father Finn, of Paulist Choristers fame, will instruct in Liturgical Music and Choral Technique. A Radio Broadcasting Course will be given by Arch Bailey, right in front of a microphone. Other features are: History of Music, Music Appreciation, Dalcroze Eurythmics, Dancing, The School of the Theatre—as always in the experienced hands of Walton Pyre. Julia Lois Caruthers is the director of the Piano Normal Course. Wm. Braid White, acoustical expert of the American Steel and Wire Company, will give three complimentary lecture-demonstrations of the utmost interest to all teachers and students.

Rudolph Ganz, director of the College, who has had the supervision of all matters artistic and scholastic since last September, will not teach or hold classes during the Summer Master Term but will return to the College for the opening of the fall semester, Monday, September 15. However, his assistant of many years, Mollie Margolies, will hold classes during his absence from the College, as well as give private instruction in the propagation of his pianistic and musical ideas and ideals. Dr. LaViolette, as assistant director, will take charge of the scholastic supervision while Mr. Ganz is in Europe.

Competitive Free Scholarship examinations will be held a few days prior to the opening of the Summer Term. Applications for these can be procured by writing to the Registrar of the Chicago Musical College. The management is also ready to advise and assist in securing self-help opportunities for students. Competitive Free Scholarship examinations for the season 1930-1931 will be held the second week of September.

The Chicago Musical College is a progressive educational center in the musical life of the nation. Its aims are of the highest order and its past success has secured for it the position as one of the leading schools of music today.

### Leps Pupils Give Fine Two-Piano Recital

Lorette Gagnon and Annette Aubin, artist-pupils of Wassili Leps of Providence, R. I.,



ANNETTE AUBIN AND  
LORETTE GAGNON  
artist-pupils of Wassili Leps.

gave their first public recital of two-piano works on April 13 at the Plantations Club auditorium in that city. The two young players have frequently appeared in concert, both in their home city as well as in Boston, Watch Hill and other towns in New England, but this was their first recital given entirely by themselves, and they were greeted by a sold-out house. Besides very pronounced talent, perfect ensemble and artistic finish, both artists possess charming stage presence.

Their program consisted of numbers by Mozart, Bizet, Saint-Saens, Bach-Liszt, Schumann, Debussy and also a number by Mr. Leps, Waltz Fantasie, which was especially written for and dedicated to the Misses Gagnon and Aubin. M. C. W. wrote of the two players in the Providence Journal that they knew their music, understood their piano, were well acquainted with each other, and played with considerable technical skill and real musical taste. "Their tone was well adjusted," he said, "clear, crisp, mellow, sweetly singing or sharply declamatory, as the particular passage demanded. Their rhythms were poetic and their shadings delicate and free from exaggerations. The entire program was played so well that it sounded more like a musical conversation than a technical contest, as such things too often become."

### Lehigh Valley Chapter Invites Organists

ALLENTOWN, PA.—The Lehigh Valley chapter of the American Guild of Organists, through the Dean, Warren F. Acker, invites all organists who expect to attend the Bach Festival on Saturday, May 17, to a "get-together" meeting. For the last five years the Lehigh Valley chapter has brought together the organists attending the Bach

Festival for a few minutes of social intercourse. Last year, approximately fifty organists from all parts of the United States met and enjoyed each other's fellowship. The place of meeting will be St. Peter's Lutheran Church, one block west of Parker Memorial Chapel, where the Bach Festival is to be held. The time is immediately after the first session, or about 3 p.m., Standard Time. Coffee and sandwiches will be served. All intending to be present are requested to notify Rebecca Buss, 1218 Broadway, Bethlehem, Pa.

### Harold Land's Activities

Harold Land, baritone, has been enjoying a busy season. Of his appearance at Caldwell, N. J., Walter Flannigan, of the Newark Evening News, said he sang "with full and stirring tones and in a dignified style." After his recent appearance with the Yon-



HAROLD LAND

kers Festival Chorus, Robert Campbell, music critic of the Herald, referred to Harold Land as "the equal of Werrenrath and Dan Beddoe at their best."

The baritone sang for the General Electric Company on its commercial hour, April 13, offering operatic arias and old favorites. He will appear in recital for the Prospect House in Yonkers on the evening of May 13. On May 8 he gave a joint recital with Frank Mather, composer-pianist, for the benefit of St. Thomas' Choir Fund in Brooklyn. His concert engagements and teaching will keep him busy in this country until the first of August when he will sail for Germany. He expects to fulfill a few concert engagements in Germany, France and England.

### Brooklyn Morning Choral Concert and Breakfast

The fifty young singers forming the Morning Choral, of which Herbert S. Sammond is conductor, were responsible, together with Foster Miller, baritone (a Gescheidt artist), and Elena Barberi, pianist, in making the annual spring concert at the Academy of Music on May 1 a fine success; it was without doubt quite the best program presented by this prize-winning organization in its eleven seasons. Songs typical of Norway, Hungary, Russia, Wales and England were especially attractive, with incidental solos by Doria Ogden, Marie Thomas and Marion Devoy. Unique was the arrangement of Bach's Air (G string), well sung by the contraltos in unison. American composers represented were Beach, Foote, MacDowell and Dunn. Minabel Hunt played excellent accompaniments.

Foster Miller, baritone, sang Vision Fugitive (Massenet) so well that he had to add an encore; later, his four songs, by Handel, Hatton, Watts and Kountz, made fine effect, two additional numbers, by Spross and Clark, being added to please the audience. Youthful Miss Barberi has a fine touch, played Chopin and Liszt pieces with spirit, and added an encore. A reception and dance followed the concert.

The Spring Luncheon at the Elks Club, May 3, offered a musical program, features being Elsie Oswald and Marion Witcover in very interesting songs by Pearl Adams; Camille Gruppe, violinist, who played a Kreisler number especially well; Mary W. Thompson, who sang, and Alfred H. Howe heard in a cello solo. Guests of honor included Harriet Ware, "The American Chaminade;" George H. Gartlan, director of Public School Music, who gave an entertaining pianologue; R. Huntington Woodman, honored organist and composer; "Roxy" Rothafel, who talked most interestingly; Pearl Adams, composer, whose songs are making their way; and various club presidents. President Mrs. Morris Dunn Jackson, Chairman Mrs. Frederic M. Davidson and aides saw to it that this was a very enjoyable affair.

RITA

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## Glimpsing the Ravinia Opera Season of 1930

(Continued from page 14)

usual worth and his repertory is exceedingly broad, for he is equally at home in the Italian, French or German operas. Mario Chamlee, long popular at Ravinia, will, of course, sing many of the lyric roles for which he is especially fitted by reason of his vocal quality. Armand Tokatyan, one of the ranking young tenors of opera, is coming back for those parts in which he has won gratifying popularity. He is an artist of versatility, who sings both lyric and dramatic roles and he is always sincerely welcomed by Ravinia audiences. A tenor new to Ravinia patrons is Marek Windheim, who has been engaged for several interesting roles, and another newcomer among the tenors is Giuseppe Cavadore. Lodovico Oliviero, who was heard during a part of last season, is to return.

There is no baritone whose voice is of richer quality or who is better routinized in the operatic works of all schools than Giuseppe Danise. It is a matter of importance that this artist will again head the baritone section. He has been at Ravinia for eight seasons and has won unusual distinction. Mario Basiola, likewise a Ravinia veteran, is again to sing many of the baritone parts. George Cehanovsky and Louis D'Angelo are coming back for roles both old and new. Desire Defrere will likewise have many important parts. Leon Rother and Virgilio Lazzari, favorites of long standing, will head the basso section. Mr. Rother specializing in French roles and Mr. Lazzari in Italian. Vittorio Trevisan will sing the leading buffo parts and Paolo Ananian will be heard in similar roles.

The list of conductors is unchanged. Gennaro Papi, Louis Hasselmans and Wilfrid Pelletier all return as principal conductors, and Eric DeLamarter as concert conductor. The assistant conductor is Franco Auteri. Giacomo Spadoni will be chorus master, and Desire Defrere stage director. Ruth Page, who has been filling an engagement in Moscow, is coming back to Ravinia as premiere danseuse. In addition to the usual ballets in which Miss Page has been seen at Ravinia, she will have important work to do in The Bartered Bride, in which she has already achieved success in New York. Blake Scott has been engaged as premier danseur. He comes to Ravinia from Eva Le Gallienne's theater in New York.

The series of national concerts which have been important attractions at Ravinia are to be continued again this year. These will be given on Sunday afternoons throughout the

entire season. The children's concerts will, as usual, be given on Thursday afternoons and will be under the auspices of the Ravinia Opera Club. In seasons past, the Monday nights were designated as concert nights, but in view of the extent of the repertory it has become necessary during the last two years to utilize Monday night in greater part for operatic performances. This will no doubt be true again this summer. The Chicago Symphony Orchestra, which has been an important part of the Ravinia organization for many years, has been re-engaged and will play both operas and concerts. The chorus has been most carefully selected, and is expected in every way to measure up to the high standards previously set by Ravinia.

Following is the complete list of artists arranged in alphabetical order: Sopranos: Lucrezia Bori, Yvonne Gall, Florence Macbeth, Margery Maxwell, Lola Monti-Gorse, Elisabeth Rethberg. Mezzo-sopranos and contraltos: Ina Bourskaya, Julia Claussen, Anna Correnti, Philine Falco, and Ada Paggi. Tenors: Giuseppe Cavadore, Mario Chamlee, Edward Johnson, Giovanni Martinelli, Lodovico Oliviero, Armand Tokatyan, Marek Windheim. Baritones: Mario Basiola, George Cehanovsky, Giuseppe Danise, Louis D'Angelo, Desire Defrere. Basses: Paolo Ananian, Virgilio Lazzari, Leon Rother, Vittorio Trevisan. Premiere Danseuse, Ruth Page. Premier Danseur, Blake Scott. Conductors: Louis Hasselmans, Gennaro Papi, Wilfrid Pelletier; assistant conductor, Franco Auteri. Chorus master, Giacomo Spadoni; concert conductor, Eric DeLamarter. Stage director, Desire Defrere.

The list of operas, as it has taken form in the mind of Mr. Eckstein and from which the repertory will be selected, follows: Novelties and Revivals: Anima Allegra, L'Amico Fritz, La Campana Sommersa (The Sunken Bell), Le Chemineau, L'Elisir d'Amore, L'Heure Espagnole, Les Huguenots (in part), La Navarraise, La Rondine, La Vida Breve, Mignon, The Bartered Bride (in German), The Secret of Suzanne.

Standard Repertory: Aida, Andrea Chenier, Ballo in Maschera, The Barber of Seville, Carmen, Cavalleria Rusticana, Don Pasquale, Faust, Fedora, Fra Diavolo, Il Trovatore, La Boheme, La Juive, L'Amore Dei Tre Re, Lohengrin, Louise, Lucia, Madame Butterfly, Manon (Masset), Manon Lescaut, Marouf, Martha, Pagliacci, Rigoletto, Romeo and Juliet, Samson and Delilah, The Tales of Hoffmann, Thais, Tosca, and La Traviata.

R. D.

Mayor. A tour of thirty towns of England, Scotland and Ireland on the International Celebrity Tour followed; then engagements throughout Holland, Belgium, France, Switzerland and Spain. The quartet will return to America in the fall.

During next season, Szigeti will play in Egypt, Greece and Turkey.

The London String Quartet sailed April 19 on the S.S. Ebro for its third South American tour, with engagements being booked throughout Chile, the Argentine, Brazil and Uruguay. October, November and December will find the Quartet in England, and in January they will return to this country.

## English Singers Home Soon

The English Singers are continuing with true British fortitude their tour of the Far East, though the heat is devastating to the uninitiated. It landed them weary and wilted in Manila after a torrid crossing of the China Sea.

But their ardor for the joys of Elizabethan song revived them to the point of giving four concerts in the Philippine capital.

Journeying on to India, the Singers gave a concert in Singapore, then sailed for Java where their schedule called for ten concerts in twelve days. Returning to Singapore they gave a second concert, then proceeded to Rangoon, Calcutta, and Bombay, where their tour ended.

Home and friends—that is England—will be reached the middle of May, by which time the singers will have completed the tour of the world. Their nine months of continual concert-giving will have a fitting climax in their Homecoming Concert, scheduled for Queen's Hall on June 24.

## O'Hara's New Song

Geoffrey O'Hara's latest song, Today, is proving to be another of this well-known composer's outstanding successes. The text by Douglas Malloch is whimsical and optimistic, but has great originality and merit.

Mr. O'Hara recently received a letter from Frank Parker (Utica Conservatory) in which he says: "Mighty fine of you to remember me with a copy of your fine new song, Today, especially appropriate for me as Malloch is a member of the Exchange Club, Chicago, and so am I. This will be a corking number to put over before the men some day when I have it in shape. Carries a fine message for any time."

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### Von Klenner Group at Bowery Mission

An outstanding event of the Von Klenner Vocal Studios was a concert given at the Bowery Mission recently, when three pupils, Lucilla Brodsky, Carolyn Gray and Berenice Alaire, took part.

The program opened with trios sung by these sopranos, dramatic, lyric and coloratura, respectively; they received warm praise for their rendering of Ramaan's Robin Adair and Abt's Ave Maria, showing fine blending of tone. Lucilla Brodsky, winner of the National Opera Club prize a few years ago, sang Un Peu d'Amour (Silen) and the waltz from Romeo and Juliet with feeling and splendid artistry, adding Herbert's Italian Street Song.

Baroness von Klenner gave an intimate little talk to the men, who always enjoy hearing her speak, concerning music and its importance in attaining health and prosperity, since harmonious vibrations are conducive to a state of well-being. Carolyn Gray gave much pleasure with the English songs, Ah! Love but a Day (Beach) and Forgotten (Cowles). Miss Gray has warm, full tone and a voice of exceptional beauty; she answered the generous applause with *Il Fiume* a Japanese.

Miss Brodsky sang, with Miss Alaire, The Night (Mililoti) and Go, Pretty Rose (Marzials), for two sopranos, again giving much pleasure. Miss Alaire contributed Stickle's Song of Spring and the Bell Song (Lakme), displaying an agile and pretty coloratura voice; as encore she sang The Captain (Rogers). The trio sang Boccherini's Minuet and Mozart's Lullaby, which were enthusiastically received.

The Bowery audience was most appreciative, applauding long after the baroness and her singers had left the stage, giving them the Bowery salute.

### Althouse Scores in Dubois Work

When Paul Althouse sang Dubois' Seven Last Words of Christ, in San Antonio, Tex., on April 19, he scored a brilliant success with both the public and press.

The Express, for instance, said: "In the beautiful music written for the tenor voice, Paul Althouse showed that he has lost nothing in the years since he has been heard here. His voice is still the fine, pliant, musical instrument which is so well remembered, and his singing continues an artistic triumph. His phrasing and diction are both notable."

"Althouse's phrasing and diction are notable," wrote the critic of the Evening News. "He sang the tenor music of the oratorio with the sureness and beauty of

an artist." The Light was of this opinion: "Every requirement was met, and subtle artistry exhibited in the singing of Paul Althouse."

### Sharnova Scores in Pittsburgh Recital

PITTSBURGH, PA.—Voices may come and voices may go but such as that owned by the gorgeous throated contralto, Sonia Sharnova, is a joy forever. Under the auspices of the Council of Jewish Women, at the Hotel Schenley ball room, on April 22, before a capacity audience, this excellent singer presented an unusually fine and musically balanced program, scoring an immediate success. Her initial group comprised Rossi's Ah! Rendimi, Scarlatti's Gia il Sole dal Gange, and O Mio Fernando by Donizetti. In these an exceptional bel canto style was evidenced. Then followed four lieder in German: Liszt's Drei Zigeuner, Brahms' Jaeger and Strauss' Standchen and Seit dem Dein Aug, all of which were projected with discriminating taste and classic fervor. In songs by Gretchaninoff, Rachmaninoff, Moussorgsky, and Bizet, and the concluding group consisting of American selections by Rasbach, Hughes, MacFayden and Cadman, enthusiastic applause demanded encores.

Sonia Sharnova is not a stranger to the Steel City, having appeared here with the German Opera Company in the principal contralto roles of Gotterdammerung, Tristan, and Walkure, achieving notable success. Possessing an unusually ranged voice of equal timbre throughout its gamut, she combines the attributes of phrasing, diction, style, and versatility with an incomparable musicianship, dramatic ability and winning personality. Earl Mitchel provided excellent accompaniments. R. L.

### Omaha Symphony Season Closes

OMAHA, NEB.—Very brief in the list of works performed but very rich in its unusual and artistic contents, the final concert of the Omaha Symphony Orchestra, under the leadership of Sandor Harmati, offered its patrons five numbers from Mendelssohn's Midsummer Night's Dream music and the Cesar Franck Symphony.

The Mendelssohn music, always retaining its stimulating freshness, again soothed the ear by its gracious rhythms and endless flow of melody. A choral group trained by Carol Marhoff Pitts assisted in the performance of the Song with Chorus, and the solo parts were taken by Edith Flickinger and Kathleen Shaw, sopranos.

The Franck Symphony is a favorite work with Sandor Harmati, whose splendid reading left none of its multiple resources unexploited. His knowledge of the score is complete and intimate, and his keen sympathy enables him to penetrate deeply into the spirit and essence of the work. The audience united in a spontaneous tribute.

The future of the orchestra has not been definitely planned as yet, but it is anticipated that unless unexpected complications occur it will be continued as before, with Conductor Harmati at the head. The management of the enterprise has been taken over by the Omaha Orchestra Association, the president of which is J. M. Harding. J. P. D.

### New Rochelle Choral Art Society Heard

When the Choral Art Society of New Rochelle, under the direction of Charles A. Baker, gave its recent spring concert, the Standard Star said it was safe to say that it had never sung better. Earle Spicer, baritone, was the soloist, and Dr. Henry Hadley and Philip James, whose works figured on the program, were present. The same paper commented:

"The concert last night was the most ambitious the Choral Art Society has attempted and was in no way beyond the capacity of the organization. There was marked improvement in the singing last night over that in the November program. The voices were better blended, more evenly balanced, and Mr. Baker was able to get from them the response he desired. The membership of the society has grown during the year and the serious work which has been done in the weekly rehearsals has brought most gratifying results."

### Perfield Modulation Course

Ella Ellis Perfield announces a Creative Modulation Course, which will enable one to modulate from any key to another, in numerous different ways. The first class met on May 5, and the next two classes will meet on May 12 and 19 at 9:30.

### J. J. Vincent on Tour

J. J. Vincent, new managing director of the German Grand Opera Company, left on April 29 to arrange details for the third American tour of the company next season. He plans to visit Washington, Baltimore, Richmond, Detroit, Pittsburgh, Cleveland and other cities.

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CHARLOTTE LUND

### Lund Opera Company's Plans for Next Season

The Charlotte Lund Opera Company, assisted by the Aleta Dore Ballet, will present grand opera for children again next season at Town Hall on the following dates: November 1 and 28, December 26, 29 (a repeat and not in the series) December 31, February 12 and 23, and April 11. The operas to be given are: Hansel and Gretel, Cinderella, Tales of Hoffmann, The Golden Cock, The Snow Maiden, Mignon and Marta.

The extraordinary success of the 1929-30 season, during which grand opera was given to capacity audiences, proves that opera, as presented by Charlotte Lund, has found a place in the hearts of the children of New York. They find the operas so arranged as to be understandable. The rhythm of the ballet and the beautiful costumes hold the child audience. The telling of the story in Mme. Lund's inimitable manner, the lovely voices and clear diction of the young American singers, all make for one charming hour and a half of delightful and uplifting inspiration for the children. They are being well grounded in the understanding and love for grand opera and will prove intelligent opera goers of the future.

### Hilsberg to Teach During June and July

Ignace Hilsberg will remain in New York to receive pupils during June and July. The Institute of Musical Art terminates its winter season the end of May, and Mr. Hilsberg will then devote all of his time to private pupils.

### Werrenrath Advised to "Sing Professionally"

Belated fame stalked at the heels of Reinold Werrenrath at the Police Officers' dinner at the Hotel Astor on April 30. Disguised in the uniform of a patrolman he sat inconspicuously at the special guests' table over which Grover Whalen was officiating.

During the entertainment which followed, it was announced that Patrolman Werren-

rath of Traffic A would sing. As the strains of his baritone voice rang out in "On the Road to Mandalay," a police officer leaned over to Captain Harry Eason, Werrenrath's host, and whispered excitedly, "Say, that guy's wasting his time on the force. He could get a hundred a week singing professionally."

### Artistic Dance Program by Louise Soelberg

Prior to her departure for Europe, Louise Soelberg gave a dance concert at the Cornish School of Seattle in collaboration with the Cornish Dancers. The concert proved to be very effective from many standpoints. One which was quite noticeable was the recently remodeled stage and the unusual settings of pillars and steps. Two large flags hung in such a way that one felt the flags were hanging beyond the range of sight and one was only glimpsing the highly decorated street around the corner. The Seattle Post-Intelligencer commented on the event in the following manner:

"Since the world began, music and the dance have been, in the broadest sense, not sister arts but one art. Rhythm, color, mimetics, the voice, stagecraft, dramatic action, pageantry, the spoken word and instrumental music combined were as one art in the classic Greek theater. The Renaissance Florentines regenerated this conception, and more recently Richard Wagner revived this idea in the music drama. And last evening at the Cornish School, the devotees of Terpsichore witnessed a production given by the classes of dance design that exemplified this high conception of art."

"Louise Soelberg, one of the most gifted dancers the school has brought before the



LOUISE SOELBERG, dance interpreter of the Cornish School faculty, who gave a number of artistic programs this season.

public, offered three solo numbers. The first revealed in dance form the musical design of the stately sarabande of Handel's opera Rinaldo. This vividly visualized the music of a dignified age. Dean Mundy, contralto, and a string quartet accompanied this number. On a Screen and the Odalisque of Carpenter reflected the meditative Oriental philosophy."

## PUBLICATIONS

(Wm. H. Wise, New York)

**Three songs, by Jessie Moore Wise.**—The titles are Mary's Eyes, to a poem by Herbert Kaufman; The Plough Boy, to a poem by David Brynley; Wee Hughie, to a poem by Elizabeth Shane. In all three of these songs, Mrs. Wise has adopted a folk idiom that is very attractive and eminently suited to the character of the words. This latter fact will cause no surprise to admirers of this composer's work, for she has consistently proved her ability to express exactly and faithfully in music every shade of feeling and inflectional nuance of the poems she sets. She has, indeed, an extraordinary facility in this direction, and she accomplishes it without ever interfering with the directness of the melodic line. Wherever it suits her to change the time signature for a few bars, or to split up the music with breath signs or holds, she does so, so that the words and music become a perfect unit. Her melodies are always attractive and the accompaniments rich in harmonic values.

(The Arthur P. Schmidt Co., Boston)

**Valse Glissando on Black Keys, a piano piece by Theophil Wendt.**—This is an amusing and interesting study, with glissandos up and down on the black keys, not, of course, all the time, but frequently enough to make the name appropriate. The music is attractive.

(Melodee Music Publishers, New York)

**Dreams, a piano piece by Elmo Russ.**—Mr. Russ must have been having pleasant dreams when he wrote this little piece. It is somewhat in the nature of a slow waltz in two parts. The opening and closing are given lightness and grace by rapid chromatics rising to strongly accented melody notes, and in the middle section the melody passes through the light accompaniment with chords above and below and simple figuration in the left hand. The harmony throughout the piece is the unexpected, and lends charm and color to the attractive melodies. It is altogether an interesting, graceful and effective composition of moderate difficulty and somewhat popular nature.

(Frederick A. Stokes Company, New York)

**The Romance of the Borromean Islands (Lake Maggiore), by Ugo Ara of the former Flonzaley Quartet.**—This is a finely printed book of more than 150 pages and contains many illustrations. It is dedicated to Mrs. E. J. De Coppet. Mr. Ara has divided the work into five parts: Preludio: Dreams and Reality; Notturmo; The Spirit of Mignon; Eroica: Napoleon; Appassionata: Poets and Lovers; Pastorale: The Minor Sisters.

(White-Smith Publishing Co., Boston)

**Ave Maria, for organ, by Gerald Rean, and Dawn's Misty Mantle, for organ, by R. G. Hailing.**—Both of these are simple, unassuming melodies, Ave Maria of a religious nature, the other popular.

(New Music, San Francisco)

The January issue of New Music contains a Symphonia Brevis in two movements by John J. Becker. This is a piano arrangement of the symphony, which was presumably originally written for orchestra. The composer holds that dissonance and discord do not actually exist, which may well be a matter of opinion. They certainly exist for Mr. Becker, and he has sought them out with extraordinary care. His particular sweetheart in this regard is, of course, the semi-tone and its various derivatives. There



MASCAGNI AND CONDUCTOR TORREBLANCA

of the Tipica Mexican Orchestra, which will tour the United States next season under the direction of Roland R. Witte of Kansas City. The celebrated composer heard the orchestra in Rio de Janeiro at the 1922 World Fair there.

is scarcely a bar anywhere in the piece in which something of the sort is not to be discovered. This reviewer, being an old timer, sees no point in such writing, which seems to be what the Germans call "gesucht." However, experimenters will have their day, and if they do no good, they do not harm.

(Carl Fischer, Inc., New York)

**Some Rather Sophisticated Spirituals, for male quartet or chorus, by Franz Freund.**—If these are spirituals, one is impelled to ask What is a spiritual? Here are some of the words of the first of them: "I want to be an artist like Paul Robeson, I want to play a race play by Eugene O'Neill, I want to get my name lit up on Broadway, I want to be a Nordic if my hair ain't blond, I want to be a Caucasian Anglo-Saxonoid, I want to help to bear the white man's burden."

This is the first of them, the title of which is I Want To Be. The other titles are Blendin' Blues, Little Bit o' David, Go Read Your Bible, Dance, Salome! Sarabella's Surgical Smile, Early American and Just Lying.

Musically these songs are decidedly amusing. The writing is of the modernistic jazz sort that our extraordinary American male quartet singers have accustomed us to. These same American singers have astonished and delighted Europe, and perhaps when another set of them goes abroad for fresh conquests these Sophisticated Spirituals will accompany them.

**Rosemary, a song for male quartet, by Vaughn De Leath.**—A satisfactory melodic composition which will please the quartets and the glee clubs.

**The Friend of You, a song, by Harriet Ware.**—A new work by the popular composer, neatly made and very effective. The accompaniment is interestingly developed, with attractive enharmonic modulations.

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**Goodson Hailed in Detroit**

Katharine Goodson's recent visit to this country resulted in a unanimous success for the English pianist everywhere she appeared. Critics complained that her absence from these shores had been entirely too long. As a result she will return here next season for a longer period of time.

Russell McLaughlin, of the Detroit News, in reviewing Miss Goodson's appearance as



KATHARINE GOODSON

soloist with the Detroit Symphony, said: "Miss Goodson has been a stranger for too long. England sends us fine pianists of her sex, but none finer than she, as proved many times in bygone years. It is hold for a brawny man, sufficiently gifted, to approach the Emperor concerto, for it holds dismaying splendors. It is no work for frail woman. But Miss Goodson is not the fragile feminine. She uses keys and pedals with vigor and often mounts to the imperial manner in her playing. Her art is broad and deep; she is an intellectual artist whose intellect has melted with the seasons, and her style, which once was touched with explosiveness, is refined and smooth and mellifluous today. Since the scope of the Emperor is so vast, there was opportunity for her to be both gentle and brazen with equal craft. Her tone was resoundingly rich and her occasional delicacies were sweetly spun loveliness. She had a most impressive success with the audience."

"Katharine Goodson, the blond English pianist of engaging personality, was enthusiastically welcomed on her return. Her performance of the Beethoven fifth concerto was brilliant and beautifully articulated, full of

color, dynamic and delicate and gained a fine tribute from the house," said Charlotte Tarsney in part in the Detroit Free Press.

Equally enthusiastic was Ralph Holmes in the Evening Times. "The English pianist has long been a favorite with Detroit audiences, for she is a sterling musician of sensitive appreciation and an eloquent facility of expression. Her playing reaffirmed our faith in her," said this critic in a review of the pianist's rendition of the Beethoven work.

Critical comments of this type were the usual happening after each appearance. This in her," said this critic in a review of the pianist's rendition of the Beethoven work.

**Stoessel to Devote Entire Time to Juilliard School Next Season**

Albert Stoessel, conductor of the Juilliard Graduate School String Orchestra, has accepted an appointment to devote his full time next season to the development of the orchestral work at the school and to organize and head the opera department.

Mr. Stoessel's first entrance into the musical world took place when he made his debut in 1914 as a solo violinist in Berlin. During the war and later, in his work at New York University, he also has shown a remarkable gift for administration. As a conductor, he is at the present time leader of six prominent musical organizations in the country: the orchestral concerts at Chautauqua, N. Y.; the Bach Cantata Club; the New York Oratorio Society; the Worcester, Mass., Musical Festival, and the Westchester, N. Y., Festival. Nor does his versatility end here. Mr. Stoessel also has achieved a position for himself as one of the leading young composers of America, writing for orchestra, solo instruments and the voice.

Last season the Chautauqua Opera Association at Chautauqua, N. Y., was organized under Mr. Stoessel's direction, the six operas presented attracting a capacity audience at each performance. The results were in every



Photo © Harold Wagner

ALBERT STOESSEL

conductor of the Juilliard Graduate School String Orchestra and head of the opera department at that school.

respect gratifying and the experiment will be continued this year on an enlarged scale.

The production of the opera, Hansel and Gretel, by the Juilliard Graduate School this winter, under the direction of Mr. Stoessel, met an enthusiastic response from the public. In order to provide an outlet for the great amount of young and fresh singing talent that exists in America, the Juilliard School will present at least one opera next season, under Mr. Stoessel's direction, and plans eventually to present them with the regularity of an established opera company.

Three years ago Mr. Stoessel organized the String Orchestra at the school and since then at least four public concerts have been given every season. They have achieved an extraordinary popularity, largely because of the interesting and unusual works that have been performed under Mr. Stoessel's baton, including many first performances.

Mr. Stoessel's schedule at the Juilliard Graduate School next season will include a course for conductors, with classes in score-reading and the technique of the baton open to all students. The Opera School will be organized to include all the vocal students in the school who possess the necessary preliminary training. Every opera publicly produced will have a double cast, so that practically all of the students who are ready for such appearances will gain the experience of appearing before the public.

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# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

## CHORAL CONDITIONS IN AMERICA

By Peter Christian Lutkin

Paper Read at the Supervisors' National Conference, Chicago, March 1930

(Continued from last week's issue)

I will trespass on your patience by giving you a short review of the development of choral music in the Middle West. Many of us feel at times disheartened with present-day conditions in choral music, and the discouragement lies mostly in the lack of appreciation of the public rather than in the lack of the possibility of obtaining good performances. Opera has ever been the arch foe of the choral society—for the one has but abstract music to offer, while the other has the additional lure of scenery, dramatic action and much advertised singers. But then opera is by no means on a solid foundation—for we are at the crude stage where the artists count far more than the opera.

While it appears egotistical to speak of one's own work and experiences, still it is only out of the happenings of one's own life that a person may speak with authority and certainty. Again it is only over a survey of a series of years that any just evaluation may be made of gains or losses in human activities. My musical life covers practically the artistic development of Chicago, of Illinois and the adjacent states. It began in 1868, when, as a young lad, I joined the first so-called Episcopal boy choir west of New York. At that time the wealthier churches had quartet choirs singing innocuous music by Baumbach, Millard, and other forgotten worthies. "Nearer my God to Thee" sung to "Robin Adair" was the favorite solo. Sacred words were set freely to popular operatic music.

Dudley Buck was the first to definitely influence church music for the better. I had the distinction of succeeding him later as organist of St. James' Episcopal Church where Buck held the post until the Great Fire. Battiste and Wely were the favorite organ composers. It was not until Clarence Eddy came to Chicago in the late seventies that classical organ music was heard here. The diminutive Episcopal Cathedral where I sang had the good fortune to have a music-loving minister who had sung in the famous choir of Trinity Church, New York, and with extraordinary zeal and no small success he attempted to use the same type of music used at Trinity. This was the first choir in the West to use the fine, churchly music of Smart, Goss, Stainer, and other good composers of the English School, and it was necessary in those days to send to London for such music.

When we jump from 1870 to 1930 we realize what enormous strides have been made in church music in a half-century. Church music of a very superior grade is coming in a constant stream from London, and this, with the encouraging improvement in our home output, and the rapidly increasing a cappella habit, together with the use of the inspired Russian sacred music in our choirs, give us real reason for congratulation. Even within the last decade or two the improvement in choir performances and choir repertory has been very marked. But this applies mostly to the larger centers of population, and there is still a vast field for improvement in the smaller places.

The Apollo Club of Chicago, founded in 1872, was the first local choral society to persistently and consistently bring before the public the masterpieces of choral art. Under its two noted conductors, Wm. L. Tomlins and Harrison M. Wild, it established a most enviable record of repertory and achieve-

ment. The Apollo Club and the Cincinnati Festival Association have formed the backbone of choral development in the West. While conditions are not now all that one could wish in Chicago, still we have a respectable number of choral organizations giving the classical works in commendable style and with full orchestral accompaniment, and in fifty years this is no mean accomplishment. Another instance of choral development is my own experience in Evanston.

In 1892 a chorus of sixty university students was formed, giving modest performances of the easier cantatas and oratorios with organ accompaniment. This soon developed into the Evanston Musical Club, a town organization. At first the amateur orchestra of the university was used but with more ambitious programs it was found necessary to employ a contingent of the Chicago Symphony Orchestra. A few years later a similar club was established in Ravenswood. These two clubs later formed the backbone of the Chicago North Shore Festival Chorus which began its career in 1909.

The public support of these festivals has been generous but I am forced most reluctantly to admit that the quality of the soloists has had far more to do with the vast throngs in attendance than the singing of the adult chorus of 600 voices, or the singing of the children's chorus of 1500 voices or even the superb playing of the Chicago Symphony Orchestra under Dr. Stock. It is another confession of our fundamental lack of love of music for its own sake. At the famous English festivals, soloists are only used in an incidental way and the large and enthusiastic audiences are primarily interested in the choral offerings; they adore the old classics and they are intelligently interested in the new works. But in all fairness we must not forget that the Englishman has a far different background, and that some of his festivals have been in existence for over two centuries.

I must confess that it gives me a thrill of pride to think that my father came to Wisconsin from Denmark in 1844 under pioneer conditions. Indians were still abroad in the land to the terror of the women folk. Land had to be cleared before farming operations could be begun. Sixty-five years later the son of this pioneer farmer organized a music festival on an elaborate scale, employing the world's greatest singers and players together with famous conductors. Such festivals are only possible in thickly populated and highly developed communities. That such communities in three generations have not arrived at the artistic sophistication of centuries-old Europe is small wonder; the wonder is that with our pre-occupation with material affairs we have gone as far as we have. Unquestionably the weak part of our educational system is the lack of attention placed upon the things of the spirit. After all, the priceless treasures of the world are the accumulations of art products. When our multi-millionaires take advantage of the poverty of Europe and bring to this country famous master-pieces at fabulous prices, it is great for us but hard on Europe. There would be riots among the people at large in any capital of the old country if the respective governments would attempt to dispose of any of their art treasures. The very essence of culture lies in a deep-rooted love

and appreciation of the visible and audible evidences of the art spirit, and to graduate students from our schools and universities who are not on speaking terms with the great names and products of art and whose hearts and souls do not thrill at some form of art expression is to confess a fundamental lack in our whole educational scheme.

But the situation is improving. One enterprising western university is having periodical conferences on the relation of art to the university. Music and art courses are offered in most of our institutions of higher learning, but up to date they touch but an absurdly small percentage of the total student body. Student advisers are not over-keen in recommending these courses to their advisees. They are apt to be lost in the is not appreciated either by faculty members mazed of required work. Their importance or by students. I think that every human being has within him the capacity of responding to the lure of line, of color or of sound, and not to be exposed to the fascinations of one or all of these through the long years of schooling is indeed a calamity.

The most encouraging feature of the increasing interest taken in a cappella singing. Unaccompanied choral music is the pure juice of the grape. It is not adulterated by instrumental contamination. There is no excuse whatever for using an accompaniment to a chorus where the accompaniment does naught but duplicate the voice parts except the excuse that the choir is not capable of a satisfactory performance without such accompaniment. Under such conditions pianos and organs are like charity—they cover a multitude of musical sins—sins of pitch, of intonation, of attack, of balance, of rhythm and the whole galaxy of choral vices.

Some twenty-five years ago I formed the A Cappella Choir of Northwestern University. Like the inception of many important enterprises the start was accidental. A lady was to give a lecture on old choral music and wished me to supply examples of Josquin Des Pres, Orlando di Lasso and Palestrina, and I did so rather reluctantly. The small group of fourteen singers was not allowed to disband and a permanent organization was effected. I think it is the first of its kind to continue uninterruptedly for a quarter of a century. A cappella singing is to chorus singing what the string quartet is to instrumental music—they are the most refined and the most spiritual expressions of the art of music. To be able to sing choral numbers acceptably without accompaniment means a decided improvement in the capacity of the average choir; hence the a cappella habit, which is increasing so rapidly, indicates a higher standard of performance wherever it is practised. It also means an improvement in choral taste for the a cappella repertory averages far above accompanied choral music in its artistic value. To have church and school choirs singing Palestrina and Bach and the Russian composers represents a gigantic stride forward in the choral history of these United States.

To sum up the choral situation with us, we have every reason to be gratified and encouraged with present-day conditions as far as the performance of choral music is concerned. The disappointing feature is the lack of appreciation on the part of the public. To remedy this state of affairs is indeed a difficult matter. To my mind the only hope lies in the education of our children, and in many sections of the country this is going on with surprising thoroughness and success. Where the system breaks down is in the college, for there is no machinery that I am aware of to carry on the excellent work done in many of our high schools. A few stumble into glee clubs and choral societies, but the great mass of students give little or no serious attention to music as an art. What can be done about it?

\*\*\*

### Physics of Sound in Barnard Course

A unique co-ordination in the study of music and physics is being made at Barnard College, where the department of physics offers a course on the physical basis of music and musical instruments for graduate music students.

The course was started by Prof. Margaret E. Maltby, of the physics department, at the suggestion of Prof. Douglas Moore, of the music department, and will be used by music students of Barnard and of Columbia University in preparation for their M. A. degree. This course, which co-ordinates the science and art of music by supplementing

(Continued on page 43)

## The Good Old Days

In the "good old days" all that was necessary to get a position to teach music in the schools was a couple of weeks in a book summer school, two or three quarters on the piano, and perhaps an uncle or some other relative on the school board. That clinched it! Could it be done that way today? It could not! But listen, Therese, the pendulum has swung in the other direction. Today, everyone is degree and credit mad. Here is a supervisor who has to teach music—or shall we say it in another way?—a supervisor who has to teach children through the subject of music, but she lacks two credits of a fifteen point requirement in the subject of English, or something like that.

Can she get a permanent teaching certificate? No. It can't be done—she must make 'em up. On the other hand we know of those who have enough degrees to stuff a Simmons mattress who are not of as much value to the teaching profession as many who have had only high school training plus a course in the "University of Hard Knocks" and a wealth of experience that cannot be secured in any other way. And mark you! We are not—and never shall disparage education and degrees. The only thing that we object to is the fallacious and erratic judgment of certain educationists (it's becoming almost universal now) and the constant "marking of educational time" in the way of credits.

The system is all wrong. How are we to change it? The Lord only knows. We are in a lock-step system of credits. Internationally known artists in voice, violin and piano could not secure a single point of so called credit because the voice, violin and piano which they have studied had not been taken in an "approved institution." How silly.

With all this hullabaloo, the music in the schools of this country is not as well taught as it was before an orchestra of fifty or more players in a high school of two thousand stood for the music of an entire school system.

Gone are the good old days. We have more supervisors today. We have more music, for which we are thankful. We have more degrees and more "fuss and feathers."

Perhaps it's all good and in the line of progress, but we should like to propound a question. It is this. How much credit (God save the mark) would John McCormack, Ernest Hutcheson, Galli-Curci or even Paderewski be given to teach music in the public schools? No, we are not joking. We'll bet anything that not a single one of them could qualify on the basis of present requirements. Think that over. The degree man will get you, if you don't watch out.

Just the same, get your degree, as soon as possible.

Gone are the good old days. See you next Saturday!



THE MADRIGAL CLUB

of the Department of Public School Music at the North Carolina College for Women at Greensboro (N. C.), of which Grace VanDyke More is director.

## News From the Field

## ALABAMA

**Athens.**—At Athens College the following compositions by Russian composers were given: An Indian War Dance (Bornuoff), Ellen Church; The Lark (Tschaiakowsky), Jennie Garth; Chanson Triste, duet (Tschaiakowsky), Frances and Martha Hightower; Lullaby (Schuett), Mabel Wilcoxson; Etude, op 18, No. 1 (Juon), Mabel Wheeler; Chanson Triste, organ (Tschaiakowsky), Evelyn Neill; Troika (Tschaiakowsky), Minnie C. Sides; Dance of the Reed Flutes, organ (Tschaiakowsky), Beth Tyler; Prelude in C sharp minor (Rachmaninoff), Beth Tyler.

A few days later a Bach program was given as follows: Preamble from 6th violin sonata (arranged for piano by Heinze), Miss Werneke; Gladly God Exalt, Rejoicing, Miss Yearley; Rejoice and Sing With Tender Care, chorals from the Christmas Oratorio, Prelude and Fugue in E minor, Mr. Church; First Movement from Concerto in D minor (two pianos), Frank L. Church and Miss Werneke.

## ARIZONA

**Prescott.**—A successful three day session of the Arizona State Music Teachers' Association was recently held here. The meetings were devoted to the discussions of certification of private music teachers in this state, and the consideration of public school music in our schools.

Prescott, Ariz., has been chosen as the place of meeting for 1931. Dean Charles F. Rogers, of the University of Arizona, was re-elected president of the organization; George S. Backe, supervisor of music, was elected vice-president; Prof. E. J. Schultz, secretary; Mrs. P. E. Hatton, historian, and Olive Gerrish, Arizona State Teachers' College, auditor. The association also elected three members at large. These members and the officers constitute the advisory board of the association. They are Norma Rasbury, Julia Reibel and Wilbur Vance.

Prescott's youthful artists who are members of the boys' and girls' glee clubs of the Prescott High School, and their director, George F. Backe, scored another and well-deserved success recently with the presentation of the operetta, The Belle of Bagdad, before a large and enthusiastic audience in the school auditorium. It would be difficult to select the outstanding stars from the cast of characters, for each one of them carried out his part with the assurance of a seasoned performer, while the choruses and ensembles were excellently sung.

## CALIFORNIA

**Santa Barbara.**—The high school orchestra, under the direction of Harry Keplun, played its annual spring concert. The orchestra is composed of forty young musicians and the program was of special interest. Since the last orchestra concert the new dome setting has been built which aids the acoustics of the auditorium, and this was used for the first time. Eileen Pritchard was the soloist.

## CONNECTICUT

**New Haven.**—The creation (Haydn) was recently presented by the Combined Upper Chorus of the Commercial and New Haven High Schools in Troup Jr. High School, under the direction of William Edwin Brown, supervisor of music. The soloists were May Bradley Kelsey, soprano; Wayne Harrington (N. H. S. '25, Clark,

'29), tenor; James R. Schlegel, baritone. The orchestra was composed of seniors and juniors from Commercial and New Haven high schools. Frank Chatterton, of the Yale Music School, was at the piano.

## IOWA

**Iowa City.**—With Leon Sametini as soloist, the Iowa State College Symphony, under the direction of Oscar Hatch Hawley, gave the following program early this month: Ethiopian Rhapsody, Lucius Hosmer; Concerto No. 4 in D minor, Henri Vieuxtemps—Andante, Adagio Religioso, Allegro.—Mr. Sametini and Orchestra; Symphony No. 5 in E minor (New World), Anton Dvorak—Adagio, Allegro Molto, Largo, Allegro con Fuoco; Violin Solos—La Capricieuse (Elgar), La Fille aux Cheveux de Lin (Debussy), Polonaise in A (Wieniawski)—Mr. Sametini, with Rosalind Cook, accompanist; Overture, "College Life" (Oscar Hatch Hawley). The orchestra is made up of seventy players, with Mrs. Frederick Schneider as concertmaster and assistant conductor.

## MASSACHUSETTS

**Fitchburg.**—An unusually creditable spring concert was presented by the Fitchburg High School musical organizations, band, orchestra, glee clubs, and soloists under the direction of J. Edward Bouvier and Alice R. Pepin. An enthusiastic and appreciative audience applauded vigorously the varied numbers on the program. Frances Allen, orchestral pianist, received a wealth of applause for her own composition, March, The Russian Cossack. The superb singing of the glee clubs, the soothing, moving presentations of the band and orchestra all reflected the highest credit and made evident the great value of membership in these groups.

## Physics of Sound in Barnard Course

(Continued from page 42)

The study of music and music theory with technical data on the nature of sound vibrations and their production, is the first of its kind ever offered in schools of music.

The purpose of the course, according to Prof. Maltby, is to give students a better understanding of the technic of music instruments. It is offered to students of voice, as well as to those of instrumental music. Before this time, students wishing a scientific explanation of the form of musical instruments and of the nature of sound vibration, could obtain this only by individual study.

The course concerns itself with the way in which tones are produced in instruments and the factors affecting the quality of the tone, such as the reasons for the bowing of a violin string at right angles and with even pressure. Among other things taken up are the history of musical pitch, the history of musical scales, the effect of the walls and size of an auditorium or concert hall upon its acoustics, the nature of consonance and dissonance, of combinational and differential tones; and the balance between families of instruments in a full orchestra.



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## Chicago Audiences Favorably Impressed by New Artists

**Maude Runyan, Contralto, Scores Instantaneous Success—Fine Recitals Given by Marie Morrissey, Edward Collins, Viola Cole Audet, and Goldie Rothman—Paulist Choristers and Owens Choir Also Please—Other News.**

CHICAGO.—During the past season many of the wise ones in Chicago's musical circles have asked one another what they thought of Allan Samar, youthful composer and pianist now studying at the Chicago Musical College. Young Samar, who is modesty itself and who is quite content, apparently, to go about creating music for the sheer joy of it, was discovered by one of the local notables, and now everyone seems to know about him, especially since his Piece Fantastique has been published.

Rudolph Ganz has been considerably impressed with the work, and recently asked the composer to play it for his repertory class at the college. Mr. Ganz then announced that he would give a cash prize to the member of the class who should learn and best perform the composition in three weeks' time. Several student entered the competition and the contest was held before a jury at the College a few days ago. Ida Kramm, artist pupil of Mr. Ganz and Mollie Margolies, was awarded the prize.

MAUDE RUNYAN AND GOLDIE ROTHMAN

Many concerts and recitals took place on Sunday afternoon, April 27. The writer had been assigned all of them, but after hearing Maude Runyan, who appeared in a joint recital at Kimball Hall with Goldie Rothman, pianist, the unusual talent encountered made it imperative to hear the singer in most of her program in order to form a just opinion of an artist who is certain to make her mark in the musical world. Edward Moore, the able critic of the Chicago Tribune asked us where this young woman came from and how it was that with such a beautiful voice she had not been heard before. We likewise knew very little about the singer only that she is studying with Mrs. Herman Devries, who had not heralded her "find," so the public as well as the critics were delighted to discover in Maude Runyan the sensation of the season.

Here is a voice that will be heard throughout the country. It is one of the most voluminous organs ever encountered; a real contralto voice, gorgeous in all registers; it is as unusual in the low domain as in high altitudes; it is a voice that will make its owner rich artistically, financially and likewise those who will launch her on her musical career. It has been learned that already several opera managers are desirous of hearing her, and no doubt before long it will be announced that she has been engaged by one of the major opera houses of this country. She will make good.

Her first group included Beethoven's Worship of God, Schumann's Schneeglöckchen, Schubert's Rückblick and Rastlose Liebe. Then the numbers by Grieg, Gounod and Sibelius and lastly songs by Dudley Buck, Berthold Tours, Walter Kramer and Arthur Somerwell. Mrs. Runyan has more than a voice, though it is as yet her principal asset. She has been well taught; her interpretations

were correct, her phrasing excellent, her diction clear and besides all those qualities she makes a fine appearance on the stage. Needless to state after all those glowing tributes that her success at the hands of a very large audience showed that all the critics of Chicago had in their reviews reflected the pulse of the public in its unanimous verdict of approval.

A teacher who brings forth many young pianists is Rudolph Reuter. A number of his pupils have been heard publicly this season and each has shown marked ability in their chosen field of endeavor. The latest, Goldie Rothman, heard by this reviewer only in the Beethoven Sonata No. 3, played with much expression, beauty of tone and commendable technique. She was also much appreciated by the listeners.

VIOLA COLE AUDET IN RECITAL

It has been at least three years since we last heard Viola Cole Audet in piano recital. Mme. Audet, a very successful teacher at the Chicago Musical College, has little time to prepare new programs for Chicago audiences, but since her last recital she has practiced assiduously, as was demonstrated by her playing. Her numbers included Mozart's C minor Fantasia, two groups of Schumann, one of Th. Otterstrom and one of her own compositions, as, let it be known, Mme. Audet is as fine a composer as she is a pianist. Quite a few years ago Mme. Audet studied in America as well as in Europe with Harold Bauer and her interpretations, especially of Schumann, were those expected from an exponent of the Bauer method. Mme. Audet is also a thinker, a mature artist and a fine interpreter of all piano literature.

HAYDN OWENS BRINGS CHOIR HERE

Haydn Owens, for many years a potent factor in choral society conducting here, took French leave of Chicago a year or so ago and established himself at Winfield, Kans., where he trained with marked success the capella Choir of Southwestern College. The choir is now on a tour of the Midwest and they stopped here long enough to give a concert at Kimball Hall, on April 28. Made up of some sixty members, the chorus is, to say the least, a very fine organization. The program, divided into three sections, was given first to the so-called ancient music, then to Russian and then to modern composition.

Haydn Owens has trained his young forces well, and their inspiring singing brings glory not only to themselves and to their able conductor, but also to the Southwestern College of Winfield, Kan., which is gaining added renown throughout the Midwest through this group of youthful singers. The prestige of many colleges in the past few years has been advanced more by choruses than by prowess on the gridiron. In these days of culture, schools no longer look on music as a secondary art, so that the future of

music is not only assured but brightened by the thought that where heretofore only a few colleges gave attention to the foremost of all arts, today music is coming to the fore, notwithstanding gloomy reports to the contrary.

PAULIST CHORISTERS SPRING CONCERT

At its spring concert at Orchestra Hall, on April 29, the Paulist Choristers gave further assurance that they are once more coming back to their former excellence which won them such an exalted position in the field of choral singing here and in Europe. Under Father O'Malley's authoritative and efficient leadership the choir is making such fine progress as to presage unequalled achievements. At this spring concert the choristers set new standards by their refined, lofty and technically excellent singing of sixteenth and seventeenth century Polyphonic motets, modern Russian songs and numbers by Leslie and Eric DeLamarter. Admirable throughout was their singing and unstinted was the applause of the large audience on hand.

The soloist members of the choir include George Lane, baritone; William Jordan and John Rogers, boy sopranos; Walter Curran, tenor, and Frank M. Dunford, all of whom received the hearty approval of the listeners after their various solos, after each of which there were encores.

MARIE MORRISSEY SCORES AS SOLOIST

As soloist at the concert of the Illinois Bell Telephone Company Combined Choruses, at Orchestra Hall, on April 30, Marie Morrissey scored heavily with the very large audience. By sheer beauty of voice and song, the gifted contralto immediately won her way into the hearts of her listeners and further gained their approval by her excellent choice of songs. Her selections of new and uncommon numbers, which were a joy to hear, illustrated that she is an artist of perspicacity and taste who understands her public and sings to them, yet does not sacrifice her art for popularity. She sang exquisitely throughout the evening, whether in works by Schubert and Brahms or lighter numbers. Two lovely songs by Joseph Marx—Barcarolle and Der Ton—done with intelligence, smooth, lovely tone and fine interpretation, were well liked, as was a new song from the pen of the Chicago Tribune critic, Edward Moore, called Triolet. Its well defined melody and excellent scoring make the latter a most attractive little gem and, sung in Miss Morrissey's most delectable manner, it made a distinct hit. The listeners showed exceptional appreciation for Miss Morrissey and her music.

AMERICAN CONSERVATORY NOTES

On May 10 in Kimball Hall, artist piano pupils will be heard in final contest for appearance on the annual commencement program. The contestants will play the Schumann, and MacDowell D minor concertos and the Spanish Rhapsody by Liszt. The board of adjudicators will consist of prominent musicians who are not connected with the American Conservatory.

On May 17 voice students will be heard in final contest for appearance on the commencement program.

Storm Bull, pianist and pupil of Louise Robyn, has been engaged to present the commencement recital for North Park College on June 4.

Allen Spencer of the piano faculty appeared in recital in Austin on April 15.

Marie Sidenius Zandt, soprano, Hans Hess, cellist, and Kurt Wanieck, pianist, members of the conservatory faculty, appeared most

successfully in a concert given on April 27 for the benefit of the scholarship fund of the Wanieck Club.

Stella Roberts presented her violin pupils in recital in Conservatory Hall on April 30. Members of the dramatic art classes of Louise Wilhour were presented in one-act plays in the Studio Theater on May 1.

Sidney Miller, violinist, pupil of Scott Willits, and Pauline Stephens, pupil of Edoardo Sacerdote, of the voice faculty, were presented in recital on the evening of May 1, under the auspices of the Chicago Woman's Musical Club.

EDWARD COLLINS' ANNUAL RECITAL

Edward Collins will be heard in his annual Chicago recital at the Playhouse on May 18 under the direction of Bertha Ott. Both as pianist and teacher, Mr. Collins occupies a high position in Chicago's musical fraternity and his piano recitals are always sources of real pleasure.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Arthur Lindblad, tenor, and Ruth B. Lino, soprano, pupils of Arch Bailey; Margaret Fried, violinist, pupil of Leon Sametini, and Dorothy Lane, pianist and pupil of Mollie Margolies, presented a musical program at the Allerton Club on April 20.

Imogene Carpenter, pupil of Lillian Boguslawski, filled an engagement playing and singing at the Tower Theater during the past week.

Stanley Kaspar, pupil of Lillian Powers, played a group of piano solos at the Oak Park Congregational Church, April 15.

Annabelle Robbins, artist pupil of Edward Collins, appeared in joint recital with Clair Omar Musser and Ensemble of the Chicago Symphony Orchestra at Orchestra Hall on May 9.

Tito Schipa, well known tenor of the Chicago Civic Opera, was a visitor at the college last week.

Rudolf Ganz, world famous pianist and artistic director of the college, gave a radio recital over the NBC network from New York City, April 24.

JACQUES GORDON'S ARTIST CLASS PLAYS

Members of Jacques Gordon's artist class at the American Conservatory gave a violin recital, at Kimball Hall, on April 26, which was announced as the last as far as Jacques Gordon is concerned, since he is departing from Chicago at the close of this season. Each student, whether in solo or in ensemble, showed the master hand of Gordon by unusually excellent performance. There were solo numbers by Dorothy Lustgarten, who played the first movement of the Goldmark concerto; Ruth Haroldson, the Conus Concerto; Mary Gussin, the third movement of the Wieniawski D minor Concerto; Harry Muzur, the first movement of the Beethoven Concerto; and Samuel Thaviu, the first movement of the Saint-Saëns Concerto in B minor.

Misses Haroldson and Lustgarten joined efforts in the first two movements of Albert Stoesel Suite Antique for two violins, while Messrs. Thaviu and Muzur played the last three. Misses Haroldson and Gussin played a movement of the Bach concerto for two violins and Messrs. Thaviu and Muzur the last two. To close the program Misses Haroldson, Gussin, Lustgarten, Miller, Walker, Harris, Stephenson and Messrs. Thaviu, Muzur, Katity, Kaufman and Jackson, with Jacques Gordon at the piano, gave a fine unisono performance of the Bach Prelude in E major. All worthy students of a worthy teacher!

CAROLYN WILLARD PRESENTS YOUNG ARTIST

The first of a series of Friday evening recitals in which Carolyn Willard is presenting several young artist students, was given on May 2, by Richard Gaw. In a program comprising the Bach Chromatic Fantasia and Fugue, the Schumann Symphonic Etudes, Three Chopin Preludes, Stravinsky's F sharp minor Etude and the Arensky-Deis Valse, Young Gaw revealed exceptional talent, which has been skillfully developed.

JEANNETTE COX.

### The Bohemians Close Season

New York's leading musical club, The Bohemians, held its last meeting and members' dinner on Monday, May 5, and will reconvene on October 13. The annual election of officers preceded the dinner and resulted in the retention of Rubin Goldmark as president; Sigmund Herzog, Gardner Lamson, and Willem Willeke, vice-presidents; Walter L. Bogert, secretary; Hugo Grunwald, treasurer. The Board of Governors, as before, will include Gaston M. Dethier, Albert Von Doenhoff, Paolo Gallico, Ernest Hutcheson, August Fraemcke, Francis Rogers, James Friskin, Gustav Saenger.

After the dinner (which followed the business meeting) there was an entertainment in which Frazer Gange sang Schumann's Dichterliebe, with Carl Deis at the piano. Severin Eisenberger played some piano solos; Edwin F. Goldman led an orchestra in his own parody on the Tannhäuser Overture, and in his march made up of themes from well-known violin works; and Julius Tannen, humorist, ended the program with a talk touching upon music from the layman's standpoint.

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## Cincinnati Conservatory Announces Its Sixty-Fourth Consecutive Summer Session

Distinguished Musicians Are Members of Faculty.

The announcement of summer session plans by the Cincinnati Conservatory of Music commands attention because of the progressive growth of the school and its well developed courses. The Conservatory's summer bulletin this year has brought forth much praise for its completeness, its conciseness, and its definiteness, and the courses offered show that the management of the educational policy is in line with the most modern thought and needs—this, one might say, in spite of the fact that this is the sixty-fourth consecutive summer session of the Conservatory—without question, the oldest one in the United States.

To refresh and inspire the teacher and to provide for the requirement of degrees, both baccalaureate and graduate, there are courses offered for teachers of theory, voice, and all instruments; there is master instruction in voice, violin, piano, cello, organ, harp, etc.; there are courses for general and instrumental supervisors of school music; there are graduate courses leading to degrees, master of music, composition, voice, piano, etc., master of fine arts in music, history and musicology, a master of arts in education; and there is cultural and preparatory instruction in all departments.

The summer session is enlivened by a full calendar of recitals by members of the faculty, by the summer chorus, and orchestra. The musical atmosphere created on the beautiful campus, in one of the highest spots of suburban Cincinnati, is altogether delightful; and within fifteen minutes' walk is the beautiful Cincinnati Zoological Garden, where during the entire six weeks of the Conservatory's period of summer study, the opera company gives nightly performances of the grand opera. The program for the season includes some seldom heard works as well as many of the operas of the standard repertory. Featured this year are Parsifal, Iris, Madame Butterfly, Andre Chenier, Tannhauser, Mozart's Don Giovanni. Special student rates prevail, making it possible for the student to attend the performances for one dollar or even less.

Marcian Thalberg, Swiss pianist and pedagogue, who has recently been touring

the Middle West with great success, is announced for his summer master class in piano. Mr. Thalberg is one of the real personalities in the pianistic world today and is a born teacher, as his many successful artist-pupils prove. He is at present receiving reports from Faye Ferguson, who is in Europe making successful and highly praised appearances in London, Paris, and elsewhere.

Jean ten Have, French violinist, is remaining for the Conservatory summer school for the first time in his fourteen years' connection with this institution, and his many pupils and friends are welcoming the opportunity to attend his master class in violin. Mr. ten Have carries on the method of Eugene Ysaye, with whom he has been associated for many years, and with whom he used to tour in Europe, giving recitals of music for two violins. Mr. ten Have came to America when Ysaye became the conductor of the Cincinnati Symphony Orchestra, and played solo viola with the symphony.

Other leading master teachers to be at the Cincinnati Conservatory this summer include Karin Dayas, pianist, with a great flair for the moderns; John A. Hoffmann, vocal teacher; Mary Ann Kaufman Brown, concert and opera singer; Karl Kirksmith, solo cellist of the Cincinnati Symphony Orchestra; Casper Reardon, solo harpist of the Cincinnati Symphony Orchestra; Carl Hugo Grimm, organist and composer; Dr. George A. Leighton, teacher of theory and composition.

Dr. Leighton will be in full charge of the emphasized graduate degrees which are given so much attention in the summer an-

### Fay Foster at Rubinstein Club

All programs of the Rubinstein Club are of a high order and interesting, and the one on March 11, presented by Fay Foster, was no exception.

Miss Foster called it "An Hour of Chinese Music and Drama." In the first part, she talked interestingly on the "art and oddities" of the Chinese drama and its music. Part second was a "monodrama" in four scenes, music and scenario by Fay Foster, lyrics and text by Alice Monroe Foster. As the title indicates, there was but one character in this little drama, if one may except the "Property Man," who was an amusing and important personality. This was all presented in the quaint Chinese way, the property man, being on the stage all the time, handing the Moon-lady such things as she needed, spreading a rug for her to die upon, and putting a pillow under her head when dying. He also followed her about, sprinkling snow upon her. Isabel Hatfield acted the role very sweetly and ingeniously.

Part three was The Nightingale, adapted from Hans Christian Andersen's story of this name by Alice Monroe Foster, and given a musical setting by Fay Foster. This Fantasy is cantata-like in structure, though not conforming strictly to any musical conventionality. A narrator reads the story, always to music, and the conversational parts are sung by different members of a chorus. Magdalen Hebigel was the narrator, and merits praise for her clarity of diction and sincere rendering of a part so varied in atmosphere. It is, perhaps, the most subtle of all Andersen's beautiful stories, combining a delightful humor, an abundant satire, and genuine pathos. Into all these moods Miss Hebigel entered understandingly and with a sure technic. She was gorgeously arrayed in a costume of Old China. The other characters were: Emperor of China, Thomas Duckworth, whose clear, ringing tenor voice and authoritative delivery were perfectly suited to the part; The Prime Minister, Edwin Hatfield, who has a fine bass voice, and gave an excellent rendition of the pompous prime minister; the court ladies, Helen Deusher, Isabel Hatfield and Joy Joost, whose voices, each individually good, helped form a pleasing ensemble.

Delightful was the Voice of the Nightingale, a series of genuine nightingale calls, rendered on the flute by Caroline Solfronk. An important, though unseen contributor to the ensemble, in fact, an orchestra in himself, was Theodore Day, who manipulated the Chinese drum, knocker, gong, bells, etc. The quaint effect of these was very intriguing.

Much credit is due Fay Foster who conceived the entire program, composed the music, staged and brought it all to a successful representation, not the least creditable part being that all the participants are vocal students with Miss Foster.

Two beautiful old China costumes were worn by Miss Foster, one of an elegant brocade with genuine Chinese beads and jewelry and the traditional elaborate Chinese head-dress. The second was jade green satin and



MARCIAN THALBERG,  
pianist.

Both Mr. Thalberg and Mr. Hoffmann are members of the Cincinnati Conservatory faculty and will conduct classes during the summer session.



JOHN A. HOFFMANN,  
vocal teacher.

nouncement, with the increasing demand for graduate degrees made by the colleges and universities of all their teachers. These courses are stirring up much interest. They are given in connection with the University of Cincinnati, with which the Cincinnati Conservatory is affiliated. This does not mean that the full undergraduate courses leading to diploma and Bachelor's Degree are not being given full emphasis.

In the field of school music, Mrs. Forest G. Crowley has organized her department for a very efficient giving of all the necessary materials for the required degree in this course. The degree itself is granted by and at the University of Cincinnati after the completion of the combined requirements to be taken in the two co-operative schools.

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Special courses in conducting by Peter Froehlich and in Music Appreciation by Helen Roberts, are featured.

This summer, unusual attention is being given to the department of Dramatic Art under the direction of Gladys Criswell. No less than seven different courses are being offered during the summer session, including such subjects as extemporaneous speaking, play production, creative dramatics for children, and program building. These courses are all part of the general scheme of instruction leading to diploma or to the degree, bachelor of letters.

according to the prima donna, gave her the finesse that has been so much praised in her work.

All during the time that she studied with Mr. Proschowski her thoughts were turned towards grand opera. However, word came to the Shuberts that she was young, very slim, very blond and had quite a way with her. They found this news to be true, asked her to sing, and thereupon engaged her to tour with the New Moon Company last season, after which they assigned her the coloratura soprano role of the production in which she now appears.

Chicago critics have been extravagant in their praise of her voice and art and she has been establishing a fan record here during the brief time she has been on the Chicago boards.

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Photo by Erik Holmen

THE CONCERT HALL IN STOCKHOLM

### Maazel in Scandinavia

There can be no possible doubt about the deep impression made by Maazel in Scandinavia, where at each concert he was compelled to give many encores. Perhaps the climax of the tour was reached in Copenhagen, at his last concert, when he was recalled at the close of the program about twenty-five times and obliged to play fourteen encores. He could have played several

more if fatigue had not made him think it was time to stop.

Maazel left Paris for a tour in Holland towards the end of April.

The accompanying photograph of the beautifully lighted concert house of Stockholm was taken at night. Maazel says he has rarely seen anything as artistic. He gave two concerts in it with the encouragement of warmly enthusiastic audiences. C. L.

### E. William Doty Joins Organ Department of University of Michigan

The School of Music of the University of Michigan, Ann Arbor, announces the engagement of E. William Doty, distinguished young concert organist and teacher, as a member of its organ faculty beginning with the next University year.

Mr. Doty made his first public appearance as an organist at the early age of thirteen.



E. WILLIAM DOTY,  
recently appointed instructor in organ and  
assistant to Palmer Christian at the  
School of Music of the University of  
Michigan.

He studied theory and organ under H. Glenn Henderson for several years, later entering the University of Michigan, from where he received the degrees of A.B. and Bachelor of Music in 1927 and the following year the degree of A.M. in philosophy and musical theory. Since that time he has been on the staff of the University of Illinois as instructor in organ.

Mr. Doty has had a varied musical career. He has had much experience as church organist in Kalamazoo and Lansing, Mich., and Champaign, Ill., and has given many concerts at the University of Michigan while a senior student; at the Detroit Institute of Art; at Berea College, Kentucky; at the University of Illinois, and a series of recitals in Champaign, together with concerts in various parts of the Middle West.

At the University School of Music he will divide his time between instruction in organ and in concert playing as an assistant to Palmer Christian.

### La Forge-Berumen Studio Notes

The weekly recital by the LaForge-Berumen Studios over WEAf on April 10 featured Angela Gilberti and Milford Jackson. The former revealed a well-trained soprano voice of fine quality; she was artistically accompanied by Phil Evans. And Mr. Jackson possesses a full, rich baritone voice, which he employs with ease and intelligence. Bertha Hagen gave him good support at the piano.

Flora McGill Keefer, contralto, was heard in a concert at The Mayflower, Washington, D. C., during April, assisted by Mildred

Kolb Schulze, pianist-accompanist. Both artists were enthusiastically received by audience and press.

On April 17, Mary Tippet was heard in recital over station WEAf, revealing a voice of remarkable range and beautiful quality. Likewise Nathaniel Cuthright, who was heard over the radio a few months ago, showed great improvement, displaying a voice of great beauty, wide range and fluency of production. Beryl Blanch and Ruth Trott-Heed contributed artistic accompaniments.

The following day, Milford Jackson and Harold Haugh sang the bass and tenor parts respectively with the Motet Choir in a performance of Stainer's Crucifixion at the Brick Presbyterian Church. Both young artists were well received. Mr. Jackson is to be soloist at the final concert of the Orpheus Club in Los Angeles, Cal., on June 12. He also will be soloist with the club in their nationwide broadcast scheduled during that month.

### Minetti Orchestra Delights San Franciscans

SAN FRANCISCO, CAL.—A concert that held extraordinary interest was that given by the Minetti Symphony Orchestra, Giulio Minetti, director, in Scottish Rite Hall, on April 23, the reason being that the orchestra was heard to excellent advantage in a well contrasted program of classic and semi-classic numbers. The assisting artists were Kajetan Attl, well-known harpist, who made his San Francisco debut upon this occasion as a conductor, and Audrey Farncroft, soprano, whose success with the Pacific Coast Opera Company is still fresh in the minds of opera goers.

The opening number, the overture to Mendelssohn's Ruy Blas, was conducted by Mr. Attl with a spirited, energetic but quiet beat, and it revealed him to be an accomplished and highly temperamental musician. This was followed by a group of songs delightfully presented by Miss Farncroft who is endowed with a lyric soprano voice of purity and sweetness; she controls it excellently and in no respect does she sacrifice beauty of tone to effect. Her lovely voice served her well in the expression of delicate sentiments and her finish in phrasing was a valuable asset in her general work. An exceedingly pretty and charming young woman, Miss Farncroft pleased her public which was not sparing of applause. Later in the program she sang the Caro Nome aria which Mr. Minetti accompanied with his customary finesse.

The principal orchestral number was Beethoven's fifth Symphony wherein the conductor scored a genuine personal triumph. The public recognizes in him a musician of great resourcefulness, possessing a dynamic quality with which he imbues his players. Under his influence the orchestra bent every nerve to bring out all they could feel.

Equally admired were Mr. Minetti's readings of Doret's Dors Mon Enfant and Boccherini's Minuet, scored for strings. These were exquisitely and gracefully executed in true chamber music style, with no deviation from the classic line and with evident devotion. C. H. A.

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

***The General Trend Towards Quality Production in Pianos—A Notable Experiment Now Being Conducted by The Cable Piano Company—The Tauscher Soundboard and the Conover Piano—Early Impressions as to the Results—Its Significance in Piano Construction of the Future***

Chicago, May 2, 1930.

It has been three years since the present writer had visited Chicago. It is hardly necessary to say many changes have taken place in the piano field in the Big City by the Lake. One scarcely realizes the rapid progress that is made in the Middle West centers. Three years' growth equals probably a quarter of a century in the dim past.

When one is confined to the piano industry and trade, however, the recession during the past years is so apparent that it is appalling. Wabash Avenue, famous in the old days as the center of the piano trade in the Middle West, which afterwards diverted, in part, to Michigan Avenue, presents a rather chilling impression to one who has allowed three years to slip by without meeting with the piano men who have probably faced as disastrous a decrease as the piano.

Many of the great factories that in years gone by counted their productions by the thousands have either disappeared, or those that now exist count production by the hundreds. It must be said, however, that the general quality of pianos now is vastly improved. This may seem a rather risky statement to make, but investigation will prove that the pianos of today that are offered for sale are of a much higher grade as to tone quality and construction than the pianos that were sent out in carload lots and by the train load in the past. This bears out the statements that have been made in these columns that the piano business of the future will be confined to the higher grade pianos, thus presenting a probably fifty per cent. reduction as to output, but this loss found in the cheap, no-tone pianos that disgraced the word "piano" in days gone by.

The old houses that are still in business are beginning to realize that the conditions have so changed that quality has superseded quantity. When piano men arrive at this point there is certain to be a great change in selling methods.

### The Conover Experiment

One investigation made during the few days the writer was in Chicago had to do with the old Conover piano, an instrument that has seemingly been held back from the position that it should take as one of the real pianos of the day. It was a good piano forty years ago. It is a better piano today. The singling out of this piano as an illustration of the maintaining and advancing toward tone perfection gives opportunity for a few comments that may be of interest and which are presented for the sake of a discussion that brings to the fore a discovery, not an invention as we generally refer to "patents" that are mechanical and have to do with the materials, assembling and the arriving at the placing of a piano on castors in the retail warerooms.

There has been some comment made regarding a discovery that has been somewhat misleading and had to do with the sound-board of pianos. The Tauscher discovery has been before the piano industry for some time. It has to do not only with the sound-boards of the pianos, but with the woods in violins, the tone chambers in talking machines, etc. The first direct application, or test, of the Tauscher formula was made by The Cable Piano Company. Twenty-six Conover pianos were built with the Tauscher formula applied to the sound-boards. Everything that could lend aid to a correct, and it might be said commercial, application of this formula was made in the old Conover section of the Cable plant.

### Testing the Tauscher Formula

The pianos have been on the floors of the Cable building for the past six months. Intelligent and respectful tests have been made by the competent salesmen on the Cable wareroom floors, and to this has been added the inspections and tests of the factory experts where the Conover pianos are made. To the writer the Tauscher formula has been an enigma for the reason that no opportunities have been presented beyond claims that were made, and, as usual, after many years of piano factory investigations, there has been that awaiting the completion of a piano to learn its real tonal qualities.

To be told that one of the Old Timers had drawn a new scale does not mean anything except to the one who thus places his lines upon the paper and then proceeds to endeavor to carry out his ideals through fifty or one hundred workmen, which is far different from that of the painter or the sculptor who does all the work himself. This arriving at a completed piano after months of work, anxiety, the watching of the assembling of the various parts of the piano, and especially what is done with the sound-board so that it will receive the vibrations from the scale, and this depending upon the action provided by the contact of the hammer with the wires of the scale, is an intricate art that only a few are able to carry through from the drawing to the sending out of the message of the completed piano to the ears of those who listen.

The Tauscher formula certainly demonstrates remarkable results. The tests made in the Cable warerooms are absolutely honest and fair both to the Conover pianos without the formula applied to the sound-board and to those that have the formula. It has taken a long time to bring about these tests. Sound-boards were delivered to Tauscher, and at the end of six months the sound-boards treated with the formula were delivered to the Conover workmen. Every care was given to incorporating in the Conover pianos the sound-boards thus treated, and there now can be tests made in the Cable warerooms of the Conover with the Tauscher sound-board, and the Conover without the application of the Tauscher formula.

### The Results

When one approaches these pianos it must be with respect. Tauscher had demonstrated in the treatment of violins that his formula did improve the tone. When we hear the Tauscher Conover, this probably being proper as to distinction, we find it along the side of a Conover that has not received the treatment, yet the pianos are of the same size, and exactly the same as near as human ingenuity can construct them. The demonstrator plays upon the two pianos without distinguishing by sight which is the Tauscher Conover, or the Conover of the general product.

It is not difficult to note the difference as to tonal production. But, after the distinction has been made as to the Tauscher Conover, the demonstrator makes another test and this with a Conover grand just received from the factory and which has not been played upon to any extent. The demonstrator is an artist and he knows his pianos. He then plays upon the new Conover just received with the hammers untouched any more than is given to the treatment generally applied to hammers to remove extraneous fibres, and it is hard for one to distinguish any difference as to the tonal qualities of the Tauscher Conover and the Conover that has been little played upon.

Here presents one of the tonal embarrassments, one may call them, of the makers of high grade pianos. The Conover pianos heard by the writer in the Cable warerooms are of unusual tonal qualities. The workmanship is of the finest, and why the Cable Piano Company does not make the Conover its leader is one of those question marks that disturb the brain of probably thousands who are thinking about other people's business.

### Tonal Differences

The tests made with the Conover pianos opened to the mind of the present writer a question as to the tonal characteristics, or differentiations, of pianos of the same make. The Tauscher formula, if it will give to the productions of a high grade piano like the Conover exactly the same tonal results to the same style pianos and the same size pianos, then it will be of great value to those who are interested in producing pianos that will retain the same tonal characteristics in each particular unit.

We know, however, that pianos of the same make and same style and probably sent out from the factory the same week differ. We know that musicians will go into a wareroom where there are ten, twenty-five or even fifty grand pianos of the same make ready for sale, and will go from piano to piano. They will like this one and they will condemn that one, although the two pianos may have left the factory the same day, are of the same scale and perfected by the same workmen, with the same materials, and are as near alike as it is possible to have two instruments similar in all respects.

Here brings up the fact that there will be a difference in the regulating of the action. There may be a difference in the sound-board. Here are two elements that is, seemingly, impossible to arrive at a standardization that will make one like the other. A difference in one piece of wood in the sound-board will make that one different from the other sound-board. And there may be lapses of even expert workmen when the question of the artistic aims are slighted, or misapplied.

### Experiment Still Continuing

Whether this same difference will be present in the sound-boards treated by the Tauscher formula cannot be determined at this stage of the experiment, if one may so term it. Various methods are being pursued by the Cable Piano Company to arrive at a distinct understanding of just how far the Tauscher formula will bring about a standardization of the sound-boards, and if, through this treatment of the sound-boards, there will be given the same tonal productions as the pianos without the Tauscher formula.

Much depends, as has been said, upon the piano action. One regulator will arrive at what he considers a perfect touch, while another regulator may apply a different service to his work that will make two pianos of the same make and scale produce a difference as to tonal quality. If a standardization is arrived at through the Tauscher formula, then will there be a step in advance.

The tests that are being made by the Cable Piano Co. are fair, and the twenty-six pianos that now are under consideration will not be sold until a year has passed. One piano is being used for concert work, and we all realize what this means. It brings out of a piano all that is in it, and some times, and many times in fact, there is brought out of it and never returned, qualities that were there when the pianos were new.

### A Fine Demonstration

There is a wonderful demonstration in what the Cable Piano Co. is doing at the present time. The Tauscher sound-board formula may or may not prove to be a great advance in piano making. The Tauscher Conovers which the writer heard, and that under the manipulations of a man of years of experience, a student one might say, a wonderful demonstrator upon the instruments, did give as fair and honest a comparison of the Conovers treated and untreated by the new formula, that indicated the care and the reverence that one should have for

## Piano and Musical Instrument Section

the piano when it comes to the artistic side of the instrument as to its tone, and carrying with that a respect for the importance of the action and the part it plays in arriving from the keyboard to the vibrations of the sound-board, this through many intricate mechanical manipulations of materials that not often receive that respect they should as to the importance of the question of touch.

To the writer the Tauscher formula has its claims, and this interest in the formula will be further investigated in tests that will hear violins that have been treated by the new discovery. Piano manufacturers can well investigate the Tauscher formula, and, as always, the writer assumes that the Cable Piano Co. and its experts will demonstrate what this all means, for always in its many years of endeavor the Cable Piano Co. has been broad-minded enough to receive competitors, so-called, dealers and salesmen if they were investigating and desired instruction, information or advancement in piano knowledge.

WILLIAM GEPPERT.

### Ben Platt's Latest

Members of the music trades in San Francisco have been watching, with interest, to see Ben Platt give an example of his sales methods which are said to have contributed largely to his success as a music merchant in southern California. They had not long to wait. The phonograph and radio department of the Emporium, San Francisco, was taken over, on April 15. Before the close of the month, Mr. Platt's department announced a price of \$89.75 on a certain type of Fada radio. It is understood that this was part of a large stock bought up and not a regular line with Mr. Platt. On the following day, the City of Paris which handles Fada radio sets, announced a price of \$79 for the same type of Fada radio. On the next day, Mr. Platt's radio department at the Emporium, not only cut to \$79, but also those customers who had paid \$89.75 received checks for \$9.75 and the statement was made that hereafter Ben Platt will meet any cuts. In fact it was made clear that no store in San Francisco can undercut Ben Platt, in his particular field. It is understood that some members of the trade in San Francisco look upon this move as a discouragement rather than an encouragement to price cutting. The thought arises, however, just what will happen if some other dealer decided to clear up his Fada stock. Suppose, for example, another dealer decides to sell the same model radio for \$69. Will this mean a corresponding reduction on the part of Mr. Platt, and a "bonus" check of \$10 for past purchasers of Fada radios from the Platt store? There is likewise the possibility of some dealer giving away Fada radios as souvenirs to celebrate some particular event—the thought is a devastating one. In some respects the situation reminds one of the recent "cigarette war" as waged in New York between Macy's and Bloomingdale's. This continued with increasing acerbity until cartons of cigarettes were actually retailed at below the wholesale cost. The point once having been established, a somewhat obscure point to be sure, either that Macy's was more stubborn or was willing to lose more money than its rival, prices assumed something of their normal level. However, Macy's is an eminently successful establishment. It is generally assumed that its success is based on its cash policy, large scale buying, management economies and the like, which enable it to make a profit despite its cut-rate policy. But all this, no doubt, may be considered a minor point.

### Radio Production Figures

It is estimated by the Radio Manufacturers' Association that 4,000,000 radio sets were made and sold in 1929 as against 2,500,000 in 1928. It is further estimated that the production for the present year will be about the same as last year. It would be of general interest, in dealing with these estimates, to carry the process a step further and discover how many of these sets, in the opinion of the R. M. A., represent retail sales, and how many represent dead stock in jobbers and retailers warerooms as well as factory consignments. One can not pass over the fact that a tremendous number of radio sets was made and sold last year. The fact of the sales so nicely counter-balancing the production is open to question. Certainly the amount of "distress" radio sets now on the market seems to indicate that the

picture is not as rosy as painted. Furthermore it can not be said that this represents bankrupt stock. Some of the best known radio names in the market are being sold at prices far disproportionate to their advertised list prices. From another angle, this announcement of the R. M. A. serves as official confirmation of something that has been more than a suspicion, and that is that the era of over-production is likely to continue. This deduction is inevitable. There has been a huge overflow of inventory from 1929, which means that the 1929 market did not absorb last year's production. Now, according to the R. M. A., radio manufacturers, instead of reducing factory operations to meet an obvious condition, are continuing full blast to reach the same volume as last year. Here is a line of reasoning the logic of which is hard to follow. Continuing in its natural course, the normal expectation is that there will be a still larger hold-over from 1930 until 1931. The dealers can not be expected to bear the brunt of this. There is no sound merchandising sense in overloading on sets that can not be sold profitably. Are the manufacturers planning to sell this surplus themselves in competition with their dealers? The answer to all this seems to lie in the hopeful expectancy of a greatly increased demand for radio sets. But, may one ask, on what is this based? The huge production of last year was based on the anticipation of a tremendous sales impetus supplied by the new all electric models, which made, theoretically, everyone in the country a radio prospect. Part of this expectation has been fulfilled, but not in any way coming up to prior speculations. Nothing new or startling appears imminent in radio construction. A few minor improvements may normally be expected, but nothing that will outmode existing models. Even in the remote possibility of some such revolutionary discovery, it must be remembered that present day radio sets represent substantial investments, and "large purchase" items are not readily discarded by their owners. The absurdity of the present situation seems so obvious that it seems there must be something wrong in the foregoing analysis. The MUSICAL COURIER will welcome enlightenment.

### National Music Week

The annual observance of National Music Week is still going on as this is written. Starting with a gala opening on Sunday, May 4, this event will come to a close on Saturday, May 10, after one of the most remarkable demonstrations in the history of the movement. Even so early, it is possible to note that the celebration this year has taken on a distinctly different character from the early observances. Radio has taken a larger and larger part during the past few years in promulgating National Music Week. It is an open question as to whether this has diminished or increased local and personal participation. Originally Music Week was intended as a nation-wide series of community efforts in music in which the schools, churches, theaters, and local musical organizations played the leading roles. It was a fine ideal. Now that the radio with its ready importation of high priced stars brought, in a sense, into every home which owns a radio set, has entered upon the scene, the immediate urge for music, even during this national celebration, has been satisfied. It would be a pity if this has been the result. The real statistics of the movement can not be checked at this time. What the big cities have been doing this past week can be learned rather easily, but this, curiously enough, is not of real significance. Entertainment in the form of music is easy to obtain in the large cities, both in quantity and quality. The small towns represent the crux of the situation. In a sense, from the tabulated reports which no doubt will be later issued by the National Bureau for the Advancement of Music, there will be found out just how far the people of America have departed from or advanced in the idea of personal participation in music. In all fairness it must be admitted that judging from the reports so far available, there has been demonstrated an entirely satisfactory picture. Music Week is an event the magnitude of which stimulates the imagination. It gives purpose to music, and a satisfying feeling that it is a mighty cultural movement. However, reverting to the ideal of the founder of the movement, C. M. Tremaine, one might wish that during this week of weeks that the people might be thrown on their own musical resources. Disregarding the standard of merit, the amateur is the backbone of the nation's music. The real way

to a musical America is not so much the training in appreciation, although that has its important and undeniable part, but in training the people themselves to make music. And in the final analysis, those two points will be found to be synonymous, for those who appreciate music most who understand it best.

### What About the Phonograph?

Little or nothing is heard these days about the phonograph. It is becoming evident, however, that it is playing a smaller and smaller part in the merchandising plans of the piano dealer. The novelty of the new machines, introduced first by the Brunswick, and followed by the Columbia and Victor, has worn off. Symptomatic of present conditions the recent offer of one of the big companies to make a blanket allowance of \$76 for any machine, of any age or condition, towards the purchase of one of the new models, reveals a state of affairs comparable with the radio at the height of one of its periodic price wars. The phonograph manufacturers have gone in so heavily for radio, in an effort to utilize factory space, that it is to be feared that little or nothing has been done or is being done for the phonograph end of the business. Little or no retail phonograph advertising is being done, and in such ads as do appear they are so flamboyant in their claims that possibly they do as much harm as good for the cause of selling. There have been persistent rumors for the past eight months or so concerning new models almost "revolutionary" in design and construction. These rumors have gotten out to the general public. The curious result has been that instead of stimulating interest in the phonograph it has merely postponed any present desire to purchase phonographs. From the musical angle, it is significant to note that none of these intimated "improvements" concern the proper regulation of disk speed in reproduction to the speed at which the original recording was made. Since this speed so directly affects pitch, it will be seen that the one thing which directly hampers the phonograph in its struggle for musical recognition remains a dead issue as far as the phonograph manufacturers are concerned. The phonograph is a real problem for the piano dealer. In the olden days there was some margin of profit, despite the discount rate, and no one likes to see a possible source of profit eliminated. On the other hand, it must be remembered that considerable time has passed since the phonograph brought in any net profit for the piano or musical instrument dealers. Their present indifference is the direct outcome of the deliberate lack of consideration of the manufacturers in their distribution policies and their failure to protect their retail distributors in introducing radical style changes. The dealers have learned to be cautious through bitter experience.

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## Piano and Musical Instrument Section

# Rambling Remarks

**"Controversy equalizes fools and wise men in the same way,—and the fools know it."**

—OLIVER WENDELL HOLMES.

### A General View of the Piano Business in Chicago—The New Spirit in Manufacturing and Selling—Economy in Overhead and Quality in Pianos the Outstanding Features

Chicago, May 3, 1930.

The Rambler rambled into Chicago, the Big City, last week and met many old friends he had not seen for several years. There are not many of the Old Timers left. The new generations that have come into the piano business do not present the same personalities, nor do they have the same viewpoint as to piano selling. Piano manufacturing has advanced as to quality, and there is not one of the old production no-tone factories existing.

At one time, and this within the past two decades, there was a wildness as to production that caused thousands of pianos of no-tone quality, cheap cases, cheap everything, to be put upon the market and sold by dealers throughout the country in a manner that caused the term "piano agent" to be looked upon with disfavor, to say it mildly. Today those production plants have disappeared. There is not now that hustle and bustle as to car-load lots, nor as to train loads that formerly exercised and excited the minds of piano men, and led them into ways and means of selling that did not possess any up-building incitements, nor the looking to the future.

#### Better and Fewer

The pianos manufactured in Chicago today are far better as to quality than in the old days of peak production. There is not that number of units being manufactured, but those that do come from the factories are of a better tonal quality, the case work is much better, and there must therefore be developed different distribution methods in the retail field.

In the old days Wabash Avenue presented lines of piano stores. Those have thinned out just as the factory plants have. Michigan Avenue had been invaded, but today there is but one or two warerooms on that beautiful thoroughfare. There is a tendency on the part of dealers to reduce overhead, and while the old houses maintain their expensive quarters, it is evident that efforts are being made to reduce the rent equation by sub-letting space. Even when these sub-lets have been made it has been discovered by at least two or three houses that with the reduced space they can easily do as much business in the smaller space now occupied as they did in the wider space that increased the fundamental of overhead as to rents.

Chicago is but representative of other large cities in this country. The retail business in Chicago in days gone by assumed great proportions. Today those who work as hard as the Old Timers worked are getting the business, that is, selling pianos. Those who sit down and think about the past, talk about the future, and do nothing for the present, give one a sour outlook as to what will result within the coming two or three years.

An entire revolution is going on as to piano selling. There are many in Chicago who believe in the future of the piano of quality and decry any efforts that might be made to increase quantity through the selling of cheap pianos. In fact, it is impossible to sell them. The average home is lit up to the burning point through instalments that have been contracted for, and this is found mainly in the automobile as to the machine itself, and the absorption of income through the gasoline bills, to say nothing of repairs, etc.

#### As to the Radio

The radio is taking up an immense quantity of the incomes of the people, but soon, it is believed by The Rambler, the radio will find its saturation point, if it already has not found it. There will be a steady sale of radios, but it will never reach the alarming proportions it did during the past two or three years. That will be, in the opinion of The Rambler, a good thing for those piano-dealers who have been endeavoring to gain a profit on a 40 per cent mark-up, which is an impossibility under present selling conditions, which carry an overhead that absorbs any profit whatever.

The service problem has to be solved as to the radio. When that point is arrived at, then it may be possible to gain a point or two as to profits; but the radio dealer, like the automobile dealer, is not making any money commensurate

with the efforts that are necessary to sell those two products.

However, all things adjust themselves, and the piano will find itself, for the dealers will be forced to accept the piano in its present quality production instead of, as in the past, in quantity production.

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### The Effects of the Mistakes in Management of the American Piano Company in Disrupting Its Retail Distribution in Chicago—Chaotic Trade Conditions a Direct Result—How This Can Be Remedied

The most illuminating example of what has happened to the piano in the retail field in Chicago is presented in the conditions surrounding the attempt of The American Piano Company to bring all its instruments under one roof and one management. That move certainly did create a tremendous upheaval and loss in many directions as to piano sales.

The theory presented and discussed in the columns of this paper, was that in bringing all the different units manufactured by The American Piano Company under one roof would create a greater number of retail sales at a less expense than under the old methods of having the three big names distributed to three dealers.

The Cable Piano Company carried the Mason & Hamlin. The Knabe was carried by a company led by Ray Healy, who has since passed on. The Chickering was carried by Bissell & Weisert. Mr. Bissell had represented the Chickering piano in Chicago for something like forty years, if memory serves right. The Knabe piano was later given to Steger & Sons. The conditions that surrounded those changes were something out of all piano precedence. Loyalty was seemingly a thing unknown in the efforts to carry out the ideas of the new management of the American Piano Company, which had been built to such great success under the direction of William B. Armstrong and George G. Foster.

It is said that the Cable Piano Company practically sold half of the output of the Mason-Hamlin plant in Boston. That piano was taken from the old house and a following that had required years to build up was disintegrated. It was placed in a building next to Steger & Sons, and was built especially for the handling of the American piano products.

#### Extravagance in Overhead

Like all the warerooms prepared by that new management, there was presented an extravagance that is seemingly unbelievable from a commercial point of view. Antique furniture, tapestries, rugs, pictures, etc., that must have involved a great expenditure of money, gave an appearance of luxuriousness to the Chicago warerooms similar to that displayed in Fifth Avenue, New York, in Boston and in Philadelphia. In fact, a business reasoning would carry out the idea that the overhead thus involved was beyond the piano buying capacity of either of the cities named, and this particularly as to Philadelphia and New York.

Steger & Sons were given the franchise for the Knabe piano before the ultimatum was given that the Mason & Hamlin, the Knabe and Chickering would be brought together under one roof. It was only a few months before that announcement was made that Steger & Sons were induced to take on the Knabe and what other products of the American line could be given them. Steger & Sons spent a large sum of money (said to be over \$40,000) in preparing warerooms for the Knabe, and it is said that four months after this was done and the Stegers had spent large sums in advertising, had built up an organization for the carrying on of a retail business such as the Knabe demanded, when they were notified, without any element of consideration, that the piano would be taken from them, and it was.

The history of the Chickering with Bissell & Weisert had a little different result. The Chickering was taken from Bissell & Weisert, and that business then was liquidated, and Bissell & Weisert went with Lyon & Healy. Mr. Weisert remained with Lyon & Healy for a short time, but recently resigned from that house and has not entered into any business relations so far as The Rambler knows. Mr. Bissell still remains with Lyon & Healy. The piano that Mr. Bissell had spent practically his business life with, and his artistic inclinations upon, is now in the Ampico rooms across the street from the Lyon & Healy building, which, of course, represents the Steinway piano.

It would be impossible to give a comprehensive understanding of what a mix-up all that created in the piano distribution in Chicago, especially in the retail field. Just what the results have been as to sales in what now is known as Ampico Hall is unknown to The Rambler. No statements have been issued since The American Piano Company has been placed in the hands of a receiver that would indicate any profitable result in the bringing together of the three old line makes in Chicago. It did result, however, in creat-

ing a disturbance in the retail field by the removal of three or four competent houses with old line names as leaders that has not fully recovered, but will recover, because those old houses will carry on and arrive at the solution of the present conditions that surround the selling of pianos.

#### Conditions Duplicated in Other Cities

The conditions in Chicago are but like unto that of other cities where the American Piano Company took the leaders away from three dealers and placed them with one dealer. It certainly has not resulted in increased sale of the productions of the American Piano Company, nor has it decreased the overhead.

It is not so much a question at the present time, The Rambler believes, as to an increase of production, but it does mean that there must be a decrease in overhead. It is not a question of the quantity of sales made, but a question of the quality of sales. In this there is much for us to think about, for, as all piano men who are good business men desire. If the reorganization of The American Piano Company is brought into effect with Mr. Foster and Mr. Armstrong as guiding directors and one who knows and understands the piano business placed at the head to follow the directions of these old time men who built up the American Piano Company into its peak productions and profits, there will be a changed atmosphere throughout the entire piano retail field.

#### An Honest Mistake

The Rambler makes these remarks about the conditions that surrounded the situation in Chicago as it applies to the changed distribution methods under the past management of the great institution not with any idea that it is to reflect upon the piano business, but to indicate why it is that such a great retail market as Chicago has been in the past is suffering exactly the same as are other centers throughout this country.

It is no crime to make a mistake in a commercial proposition. Mistakes are made by all of us. Mistakes were made by the past management of the American Piano Company. They were honest mistakes in the belief that the concentration of the retail distribution of the pianos of that institution should be held by one house, when all piano history cried against the possibility of such a great change. It was discovered, and that very soon, that a disinclination to cooperate with the dealers direct and the placing of the three leaders of The American Piano Company under the control of one dealer was not possible as a profit-making method of distribution. All this is but a reiteration of what has been known, but it would seem to The Rambler that if the reorganization of the American Piano Company be brought about and the men who built it up are placed in a position where their advice will be followed and carried out, there would be a marked change in the attitude of all piano men in the industry.

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### A "Visit" With S. E. Moist, the "Grand Piano King"—Mr. Moist's Views on the Future of the Piano—Some Stimulating Thoughts in This Direction

The Rambler had a pleasant visit with his old friend, S. E. Moist. Mr. Moist has not been exploited in the trade press of late. The Moist Piano Company is still doing business on Wabash Avenue. It is a Grand piano store exclusively. Mr. Moist does not put in much time at his store. He has turned it over to his old employees, but he gives it a visit occasionally and puts in the main portion of his time in cultivating his beautiful estate in Wilmette.

Probably there was no piano man in this country that created as much excitement as did Mr. Moist when he announced he was going to open an exclusive Grand piano store. It was a departure from all traditions. He made a success of it until there came that decline in the piano demand, superinduced probably by the radio and automobile, to say nothing of the washing machine and other instalment allurements that brought about a decline in the demand for pianos.

With all that has passed, and especially since the Big Wind in the Canyon on Manhattan Island, the business of the Moist Piano Company has gone on, accepting with fortitude the reverses that all retail houses in Chicago and elsewhere have had to contend with.

Strange to say Mr. Moist today says that the piano will come back, that it has to come back, and that all that the piano men have done to it will not prevent its resurrection and holding its position in the music world. During this time of abeyance Mr. Moist is "marking time." He does not expect to actively engage in piano selling in the future, for he "has his," but holds to his interest in the piano, for it was the piano that laid the foundation for his present great fortune.

He is living a life of what is similar to that of a country gentleman. He is far more interested in flowers, trees and the general upkeep of his beautiful home than in anything else, with possibly the exception that his interest in music still prevails. He is maintaining and supporting and aiding various orchestras in Chicago just as he did in the days when he was selling pianos. He is educating the usual number of music pupils that he did when every piano man

## Piano and Musical Instrument Section

thought he was doing such work in music for advertising purposes.

It is The Rambler who brought out this side of Mr. Moist, designated as the "Grand Piano King," and in finding that the work was still continued after a practical retirement from the piano business proved that there is a great and liberal mind wrapped up in the sartorial displays that Mr. Moist enjoys. If all piano men would do as much for music as has this piano man, then would the general conditions surrounding the piano be much more effective in its selling than at the present time.

However, these words are but a reflection of the past, for S. E. Moist is an individual unto himself. He has made his way to affluence and independence, but is not assuming a position that excludes him from carrying on the good work that he did in Chicago in the past, and which he will carry on in the future.

### Is the Tuner Helping in the Regeneration of the Piano Business—An Instance That Seems to Prove He Sometimes Hurts Rather Than Helps—A Selfish and Short Sighted Attitude That Should Be Corrected

A well known retail man on Wabash Avenue made a remark to The Rambler that brought up a situation that it would be well for piano tuners to think about. The salesman had just lost a sale through the interference of a tuner, and that in a very peculiar way. The prospective buyer was thinking of exchanging the old piano for a new one. An order was given to have it tuned. The man asked to tune the piano was an independent tuner and had tuned the piano for years.

When the lady of the house asked him what he thought about the piano and what she should get for it in trade for a new one, the tuner raised his hands in protest and said it was such a good piano that she would never be able to get a new one at the present time to take its place. In other words, the tuner endeavored to kill the piano sale in order to preserve his own tuning orders from the family. Natural, but if that tuner had had any good business sense, he would have encouraged the lady to make the trade and at the same time would have had something to do with making the trade himself and getting a commission.

The Rambler always has been the friend of the tuner because in his early days when he sold pianos, the tuners were friends to him in the making of piano sales. But it is so absurd for a piano tuner in order to keep the tuning of an old piano in hand, to discourage a possible trade in of an old piano, when that tuner himself could make the sale, having the confidence of the prospective buyers, and make more in a piano sale than he could in a week's tuning.

If the tuners would but assert themselves, and make piano salesmen of themselves, along with their ability to tune, there would be an increase of piano sales. The dealers have often been blamed for lack of interest on the part of the tuners, and The Rambler has believed that the dealers were mainly at fault, but when one runs across instances like this, there is the inclination to put at least a 50 per cent blame on the tuners, and not all of it on the dealers and the salesmen.

### As to Raising Prices on Pianos—A Curious Experiment on the Part of a New York Piano Manufacturer in Disregarding This Inevitable Tendency—A Paradox of Profit and Loss

One curious attempt at industrial financing in an effort to make an idle factory plant earn its keep, or take care of its inertia as to overhead commitment is shown in the attempts to sell large numbers of grand pianos bearing names that do not rank with the legitimate makes of the day. The low prices that these grand pianos are offered in a special sale by a big concern on Wabash avenue, Chicago, is causing a lot of talk among the piano men of that thoroughfare, to say nothing about complaints that come from distant points covered by the Chicago daily papers.

The attempt to sell a lot of grand pianos at low prices with the financing methods displayed, is in direct opposite to the recent story in the MUSICAL COURIER that prices of pianos be raised. It does seem to The Rambler that here is a disagreement as to methods of manufacturing and selling that are directly opposed the one against the other.

As the manufacturer of this particular grand is a New York concern with a big factory plant in the New England states, it is rather obscure why it is that no attempts are made to prevail on this particular house to raise its prices so that there shall be a marked distinction as to cost and selling.

It is said by those who seem to know that this is an

attempt on the part of the New York house to keep one particular plant producing pianos offered at such a low price, which enables the retail price to run below the \$500 figure, this meaning that the wholesale price allows of the full markup usually prevailing in the trade.

The situation as told The Rambler is that the decrease in consumption of pianos left the large plant idle, with the exception of the overhead costs of carrying the factory, which works night and day, and which spells loss. Now in order to escape this loss, it was thought, so it is said, that it would be a good plan to produce a grand piano that could be sold for less, or would be sold for less, than any other factory could do during these days of limited production.

The Rambler was told in Boston by an old piano maker who knows all the ins and outs of production in the Boston plants that these pianos were being held at a loss.

#### A Paradox

Now to The Rambler there arises a somewhat puzzling situation as between the loss as to the factory plant as an idle investment and the manufacturing pianos and selling them at a loss, that is, how can one loss be counteracted by another loss?

All this may be a disrupted statement of what is really being done, yet Chicago piano men are disgruntled as to the offering of grand pianos for less than the \$500 mark, for it is intimated it lowers piano values in the minds of the buying public. There is much talk and discussion as to the damage that is being done, and that it will prevent the contemplated advances in prices in certain directions affected by this distribution method intended to save the costs of carrying an idle plant and the selling of the products at a direct loss.

If what is said be true, then some piano man has made a dreadful blunder. It may be, however, that all this talk does not cover the real situation, and that the man of magnificent ideas has arrived at a production cost that is figured by estimating no cost or overhead as to factory plant.

By and large, what competitors say is not always the real truth, for piano men are often wrong in estimating the brain powers of some others in the same line of endeavor. The Rambler would be mighty glad to know, but it is not an easy matter to arrive at an interview with the man of large brain and big ideas. Probably he will elucidate and stop this kind of talk, which is piano talk plain and simple. He has made some mighty big mistakes in the past. Maybe he is but repeating, but The Rambler hopes not.

### Count du Barry Again in the Headlines—He Announces He's Now in the Bear Hunting Business—Delegation of Friendly Competitors May Speed His Departure to Alaska

There comes from the far-away state of Washington, which brings to mind the Cherry Tree incident of the Father of Our Country, a news story from the Seattle Star, of April 15, Ancient our own Piano Man of distinguished lineage, Count George Hay DuBarry. This has much to do with our Count, but little to do with the piano business, unless the arriving at the front page of the Seattle paper, embellished with sundry pictures of our Count and his trusty bow and arrow reminiscent of William Tell of past history, comes into that category.

The Rambler admits a rather keen appreciation of our Count's ability in the exploiting of himself, and this toward the end that he shall give to himself, first, name value, and, second, to the piano the glory of being exploited by the man with the famous name.

However, here is the story in all its lurid high lights as to what our Count is going to do in the wilds of Alaska, toward which part of the North he now is on his way:

#### BEAT IT, BRUIN! HERE COMES COUNT!

DuBarry, Seattle Aristocrat, and Famous Piano Man, to Hunt Kodiak Bears With Bow and Arrow in Alaska

#### BIG HUNTER!

Here is Count George Hay DuBarry and his mighty bow. He is shown here merely pulling the cord in practice, but it won't be long ere he will beard old bruin in darkest Alaska.

By Sam Groff—

*"Let us sing all together, of the gray goose feather,  
And the land where the gray goose flies."*

—Old English Archers' Ballad.

Count George Hay du Barry is going to Alaska to hunt Kodiak bears with a bow and arrow.

The Seattle piano dealer, in whose veins flows the royal blood of France, is all set for the greatest adventure of his life. He intended to sail from Seattle Tuesday night

on the steamer Alameda for Sitka, where he will meet Jules Catarau, his hunting companion.

"It really isn't as hard as it sounds," says Count du Barry, fingering with loving hands a long yew wood bow. "Catarau has hunted Kodiaks for years, although not with the bow and arrow, and I have shot big game before this, with my hunting rifle.

"Catarau tells me that he holds regular conversations with those bears on Kodiak Island, where we are going. When he comes face to face with one of them, he leaps into the air, and throws his hands over his head, and yells. The action startles the big fellows and they will stand erect and growl savagely."

Count du Barry illustrated the action of his friend, Catarau. "Then Catarau growls back at the bear, imitating him. He has been able to hold them for five minutes in this sort of 'conversation'."

"Our plan of attack is simply this: When Catarau finds one he will jump in the air and yell 'whoosh!' And while he and the bear are growling at each other, I will creep up quietly and send an arrow through the bear's lungs."

Count du Barry is no novice at archery. He has been accounted an expert with the long bow for several years. He is taking with him two bows of Washington yew, which he himself fashioned, and one Fiji Island bow. His arrows are pointed with the regulation hunting tips.

"I do not want to give out the impression that I am a wonderful shot or a second William Tell," du Barry said. "There are many equal to du Barry."

For several months he has been making extensive preparations for the trip to Kodiak island, practicing nightly in his store and sending arrows in an endless stream thudding into the target.

On the way to Sitka the Count intends to spend most of his time feathering and tipping more hunting arrows and in practicing shooting. At Sitka he will meet Catarau on the latter's yacht, and they will sail for Kodiak island.

He hopes to attain the same success with the mighty bears of Kodiak island, the largest and most savage carnivora in the world, beside whom even the ferocious "silver-tip grizzly" fades into insignificance. The Kodiaks frequently weigh from 1500 to 2000 pounds, and are the hardest animal in the world to stop when charging.

"The bears are really bluffers," du Barry says. "They want you to know how bossy they are. Catarau tells me that he easily bluffs them and chases them out of their course, just by standing up to them and growling back."

"The hunting arrow is a deadly weapon, as the Indians have demonstrated. It is capable of killing any animal. I intend to shoot for the bear's lungs. The arrows will collapse the lungs and cause the animal to fall in his tracks. After shooting, Catarau and I will run and trust to luck that the arrow has struck a vital spot."

For emergencies, du Barry will carry a double-barreled shotgun pistol and Catarau will carry a heavy hunting rifle. These are for use only in case the bear isn't "stopped" by the arrows.

"I'm going to take no chances of being accused of faking my kills," du Barry says. "If I get any bears with the bow and arrow I will have them examined and their death certified to and sworn in an affidavit as having been due solely to an arrow."

#### "Bearing" on Pianos

Just how our Count will apply his "killins" to piano selling is not made apparent to the dumb-bells that hunt piano prospects in the highways and byways of peaceful Washington. It may be, however, that our Count will make known in his modest and shrinkingly tentative fashion just what bear killing has to do with pianos. There seemingly is no relation to the piano business and bears, unless it be that the same arguments that are handed to The Rambler from well-meaning friends that golf makes one strong physically, and following that the mental acumen is sharpened by being strong and vigorous. Finally this arrives to the point where the remedy our Count placed upon the market as a rejuvenating influence that would attract—we must desist, as this paper is of high moral instincts and does wish to be involved in any physiological discussions.

The one interesting thing about all this is, that while The Rambler was in Chicago recently he saw an order for two carloads of pianos that were being shipped to our Count, which indicates that along with bear killing our Count is still selling pianos. That is the one uplifting part of the story—the piano business is good with our Count, not only now but during all those days of the past when piano men seemingly had their bows and arrows and guns out to kill the piano.

Our Count has not carried his killing ambitions toward eliminating the piano, unless we might say that selling pianos eliminates them from the piano factories, a much more interesting thing than bear killing. Our Count says he does not want to kill pianos—he wants to kill bears. Let other piano men with the killing instinct follow our Count's example, if any killing is to be done in hunting trips. Sell a lot of pianos and get the money to take a hunting trip like our Count now is making. It is better business.

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